

The School Musician

JANUARY
1961

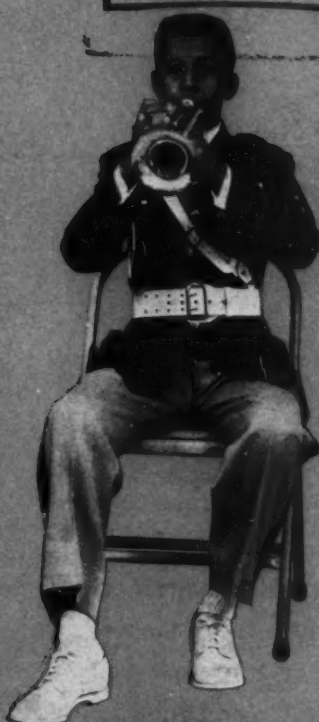
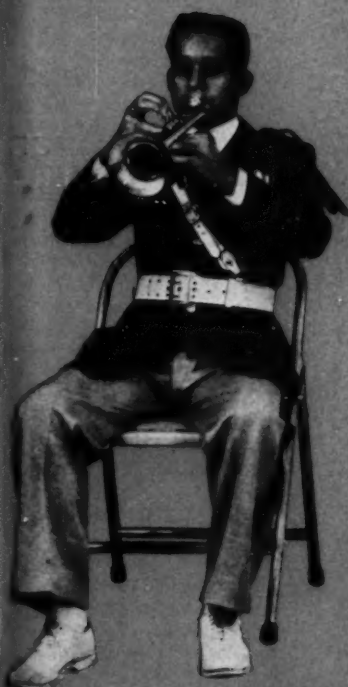
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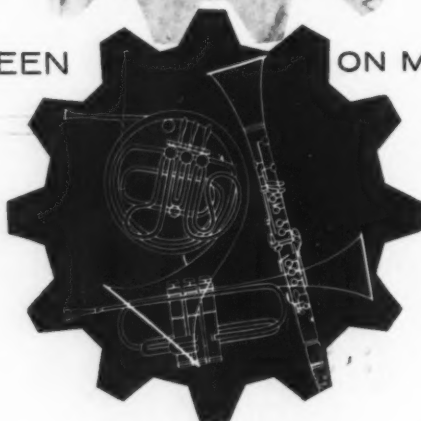




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VOL. 32, No. 5

**The School
Musician**

Founded in 1929

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January, 1961

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"They Are Making America Musical"



William A. Lauer of West Hartford, Connecticut Active Member, American School Band Directors Association

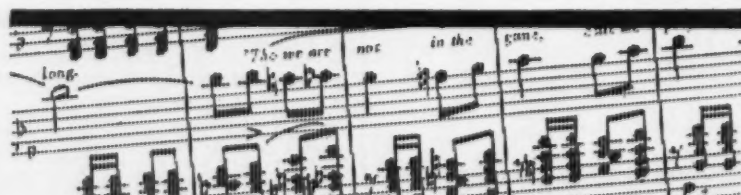
"I believe the greatest challenge to music education is that of reaching the child who is not a member of the musical groups, particularly on the high school level. In so many schools, this represents a large percentage of the total school enrollment, which in turn will represent a large percentage of the population of a community. Because of this, such courses as music appreciation, music literature, and the like, should receive special attention and careful planning. It is well and desirable to build fine musical organizations which achieve a high level of performance. These provide a challenge and a fine musical experience for the gifted or specially-talented child, but let us not forget the great numbers of non-performers who in years to come will represent the large percentage of our community," says Mr. William A. Lauer, an Active Member of the American School Band Directors Association, and Music Director, Conard High School, East Hartford, Connecticut.

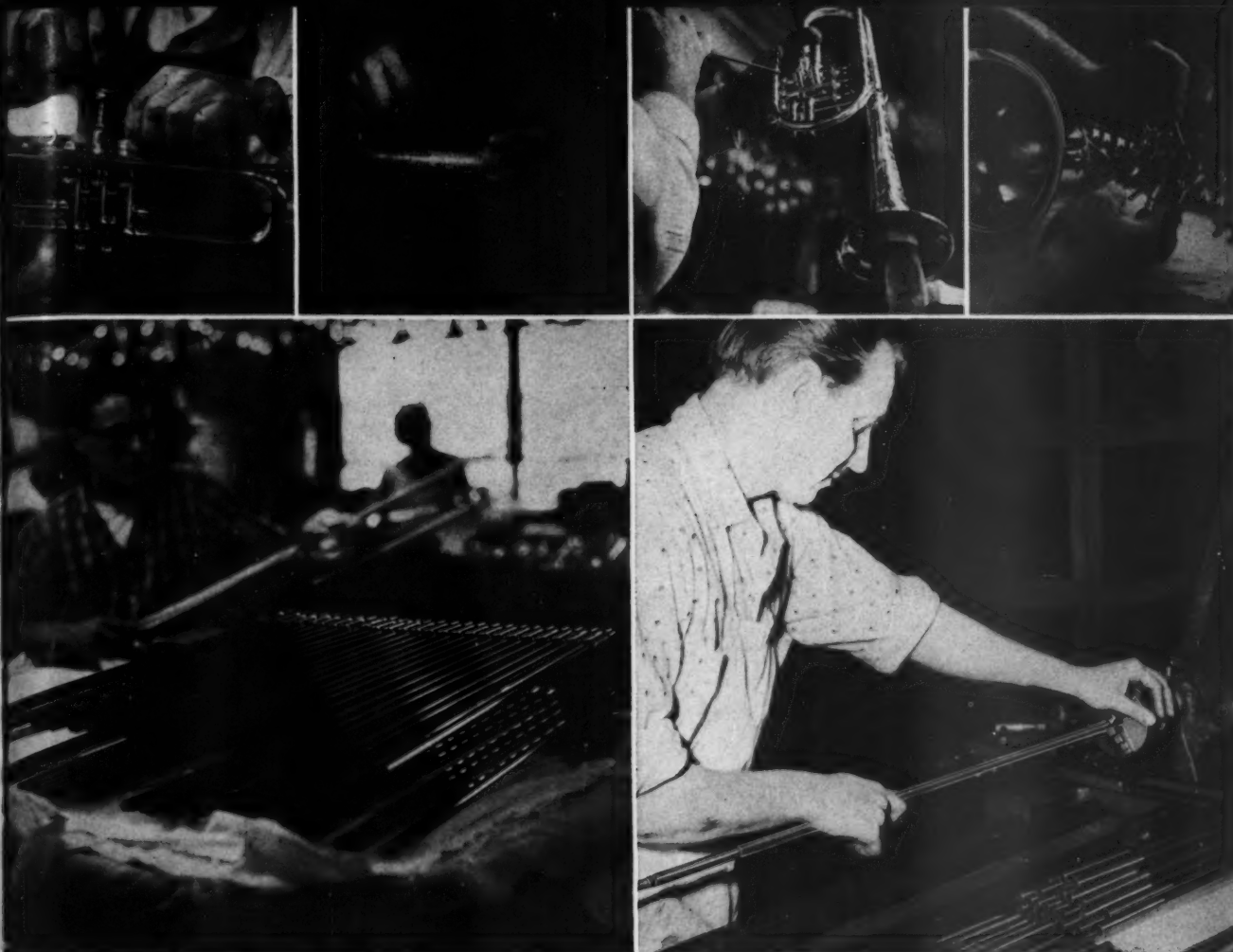
Mr. Lauer received his B.S. Degree from S.T.C., Indiana, Pennsylvania. He received his M.A. Degree from Columbia University in New York. He has taken additional graduate work at Northwestern University, Evanston, Illinois and the University of Hartford, in the community where he now teaches.

He started his teaching experience by devoting one year at Sligo, Pennsylvania. Next was two years at Montgomery, Maryland, and then ten years in his present position. For the past seven Summers he has been a staff member of the Music and Arts Center in West Hartford.

His outstanding executive and administrative abilities are evidenced by the fact that he was appointed State Band Chairman for the Connecticut Music Educators Association in 1955. The following year he was elected to Vice-President of the CMEA, and from 1957 to 1959 was the President of the Association. At present he is a member of the Executive Board of the CMEA.

(Turn to page 28)





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Smart IDEAS

New Olds Catalog Features 4-Color Photography



The Olds Division of the Chicago Musical Instrument Company has just mailed its new catalog to franchised dealers throughout the country.

For the first time, many of the sections will contain 4-color photographs of the instruments.

Unusual in format, this catalog has eight sections which are arranged by families of instruments. The first page of each section gives a brief history of the instrument, ideal for customer reference and for answering the many questions the dealer receives from young musicians for historical data on the instrument they are about to buy. In addition, each section has a feature page which details those construction elements of the instrument which make Olds products outstanding in the band instrument field.

The inside front and back covers of the catalog contain production scenes shot at the factory depicting the many steps involved in the manufacture of a fine band instrument. The catalog includes a brief history of the Olds company plus information on the Olds Educational Service and the Olds Scholarship Program. In addition, a complete listing of cases, case covers, records and accessories helps make this catalog a complete reference for the Olds dealer and his customer.

Catalogs are available on request from the Olds Division of the Chicago Musical Instrument Company, 7373 W. Cicerro, Chicago 46, Illinois.

Carl Fischer MI Co Has New Buffet Catalog

An all new, two-color, 24 page Buffet Catalog is now available from the Carl Fischer Company. Illustrated are the Master and Academy lines in the Buffet Clarinets, Alto and Bass Clarinets, Oboes and English Horn. The addition of the Evette and the Evette & Schaeffer models, which introduce the new "Vibra-Tex" and "Lustra-Finish" models, has enabled the Fischer Company to offer a line of Clarinets in every possible price range.

Also shown are the new Buffet Dynaction Saxophones, and the medium-priced Evette & Schaeffer Saxophones. Prices include case and accessories in both these lines.

Completely new is the introduction of the Evette & Schaeffer line of Flutes with models ranging from the low-priced



nickel-plated model to the finest Master sterling-silver model.

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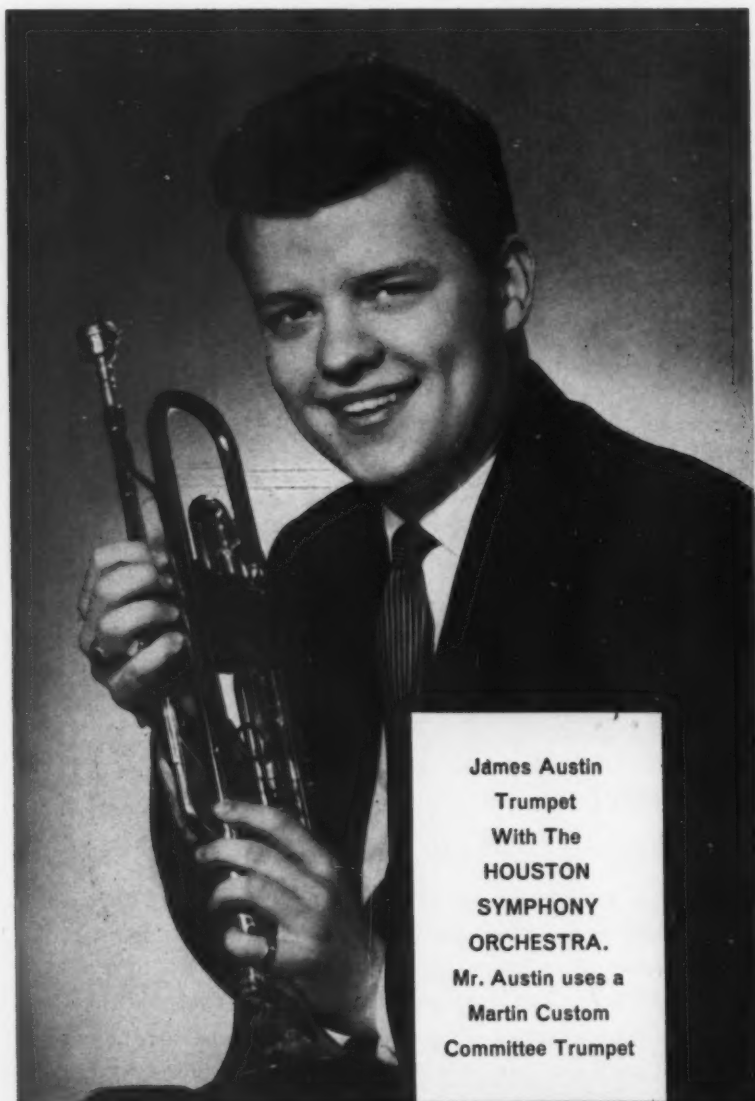


The Brass Workshop

By Dr. George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

Publishers should send all material for review direct to Dr. Reynolds.



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Recently I had the opportunity to serve as an extra member of the trumpet section of the Pittsburgh Symphony Orchestra for the rehearsals and performances of the Gustav Mahler 6th Symphony. This was a rare and wonderful experience and I would like to share with you some of the renewed insights and observations I was able to make.

First, at such a time, it is the "moment of truth." You must have the technical command of your instrument and the musical maturity and background of experiences to draw upon in order to fulfill the obligation your part demands. You are immediately impressed with the demands of alert initiative on your part to meet each entrance. Your skill at transposition, ability to grasp the going rhythm and tempo and to fit your part into the tonal picture are things taken for granted.

Your conductor is concerned primarily with getting the overall dimensions of the work in a perspective where his interpretive concepts can be given full play. As a player, you must keep an alert eye on the baton for fulfilling the conductor's indications.

Your ear must analyze where your part fits into an ensemble. Is it a solo voice, a part of the background color or part of a tutti which must be in balance? Are you in tune? Does your tone quality match the rest of your section? Are you phrasing with the section leader? Your conductor will give you indications as you rehearse and make suggestions to improve your perspective as to how the part fits into the overall scheme.

Here is the challenge for the eye, the ear and the intellect as well as the developed motor skills which give you the technical command of the instrument. It is here that the rewarding satisfaction of playing an instrument is fulfilled and the many hours of practice come to fruition.

"Center the Tone"

So many players are too easily satisfied that getting a note played at the right time is enough. A careless habit of the approximate lip setting is enough. These merely deprives the player of the beauty of a resonant clear tone and makes his playing more out of tune and less rewarding. It is the player who takes great pride in his tone and wants consistently good tone on every pitch who becomes the artist player. This is a product of the ever alert ear. It is achieved by developing a sensitive and responsive embouchure capable of minute adjustment to intonation and tonal demands of a given moment. My personal experience and training suggest that the best way for brass players to im-

(Turn to page 54)



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We Like To Raise Money For Our Music Department

By Ward Zerkle
Music Department
Madison Township School
Trotwood, Ohio

For the past twenty years parents and students, alike, in Madison Township School at Trotwood, Ohio, have busied themselves with the task of raising sufficient funds to keep the Madison Music Department on a "pay as you go" basis. This is the way it works. . .

Each year in November the parents plan a chicken supper with approximately a \$500 profit. From the middle of November to mid-January the combined personnel of the band, orchestra and chorus are organized towards the performance of the Madison Minstrels. Last year the 16th annual production of the Minstrels concluded on January 16th with a grand total of 61 performances given since 1945. The Minstrel is actually a variety show with four performances a year in recent years, each given to a capacity house. The profit from this production is \$1000.

During the spring vacation the music students and their parents cooperate on a Birthday Calendar project. The entire township is divided into small sections, and each student is assigned to a section usually in which he resides. Individual names, anniversaries, all school events and community functions are listed for a small fee on the proper dates on the calendar by the students. Advertising is also made available to merchants in the community. Parents are responsible for the advertising listings and they also act as captains of the territories to whom the students are responsible. The tedious task of organizing this material and sending it to the calendar company within a specified time rests upon the music parents' officers. These offices are filled on a rotation system with the president retiring and a new member added each year. The parents always do a tremendous job. The proceeds from each calendar drive are above \$600 yearly.

In addition to these projects the music

department operates two candy vending machines which are open only after school hours. Last year for the first time the music department received the concession stand profit from three home football games. The music parents handle the finances of the candy machines and operate the concession stands; the proceeds from these two sources are being saved for new band uniforms as needed in future years. The total earnings of all projects mentioned is \$2500 annually. This is made possible with the combined efforts of the students and parents, so now let us see how these earnings benefit the music students.

Throughout each school year much stress is placed upon the playing of good quality music in an artistic manner. Complete instrumentation is helpful for this to become a reality as well as the availability of good quality instruments. The Madison Band and Orchestra are equipped with full instrumentation with the larger and more expensive instruments furnished at no cost to the student. Included in the band instrumentation are nine french horns, four oboes, four bassoons, three 4-valved rotary recording basses, two alto clarinets, two bass clarinets, an E-flat contra-bass clarinet, English horn and harp. Available to the string players are four string basses, six violas, eight cellos and fifteen violins. These instruments have been purchased during the past eighteen years from funds raised by the music organization. Whereas all instruments and equipment, including uniforms and tuning devices, are purchased in this manner, the Board of Education purchases the necessary music and pays for the repair of the instruments.

For many years the students of the music department have entered solo, ensemble, band, orchestra and chorus competitions on junior and senior high level. All of the contest fees are paid from the music fund except for students when playing solos in a local district contest. All transportation is paid for the students for contest events as well as for away football games.

Other activities during the year in-

(Turn to page 55)

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Let's Talk Piano

By Mr. Marion S. Egbert

American Music Conference, 332 South Michigan Ave., Chicago, Illinois

Should Everyone Learn To Play A Musical Instrument?

That everyone should have an opportunity to play a musical instrument may seem a brash statement worthy only of those making their livelihood by teaching or selling music. On the contrary it is the only medium through which EVERYONE is affected in some way emotionally. Even the totally deaf are known to receive important emotional responses through musical vibrations.

Like Man, musical instruments are a vehicle through which Divine realities, such as harmony, beauty, life and joy and creativity are expressed. Therefore, music is the natural outlet of our emotions that reaches, directly or vicariously, a universal understanding in man.

This is not to say all who have the

opportunity to play a musical instrument will necessarily reach such a point of musical communication instrumentally. But so intimate a contact with music can make one more communicative with those who *do* reach a degree of instrumental proficiency.

In this era preoccupied with the business of human survival globally and in outer space — in a world priding itself in being practical and realistic, it might seem foolhardy to give so much credence to musical values in our life. But the very fact man is basically a sensitive being, leaves no doubt as to the importance of developing and refining this quality, essential to a person if he is to be a notable contributor to society.

While it is true one may acquire great sensitivity by indulging in other art forms, music is the one aesthetic medium

which communicates to all intellects in some way.

Man must have some release from a work-a-day world; he is not by nature a clod. Many activities offer this release, but music is the only outlet which has influential therapeutic and aesthetic powers that may affect us consciously, subconsciously, and unconsciously, and in essence, spiritually as we listen to it. It is an activity one may derive those valued qualities through participating by himself or with others.

Through musical study one may acquire the sensitiveness which can serve to raise himself to heavenly heights of inspiration, or bring repose that can renew one's strength and ardor for whatever manner in which one serves mankind.

One should not be denied the opportunity to make music serve his better self to its fullest capacity.

This has been another fast trip over the country, giving workshops on elementary teaching methods and observing teaching trends as I go along. A knowledge of the piano is recognized as being the most helpful to the classroom teacher who will be teaching some of her own music for the grade level to which

(Turn to page 39)



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January



By David Kaplan

University of Saskatchewan, College of Education, Saskatoon, Sask., Canada

Publishers should send all material direct to Mr. Kaplan.

Editor's Note: In continuing our festival-contest series, it is appropriate at this time to present some thoughts about tonguing. Mr. Henry Gulick, our guest clinician, is professor of clarinet at Indiana University. His arresting article appears below.

Clarinet Tonguing

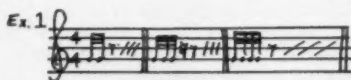
Of the many problems in clarinet playing, tonguing is undoubtedly the greatest; the struggle to make a clean attack with good tone quality, and the difficulties with lightness, shortness and rapid articulation are familiar to all of us. As I see it, the most common faults in this respect are:

1. Failure to understand correct methods
2. Lack of practice fundamentals
3. Use of too thin a reed
4. Failure to use a metronome in practice

2 and 3 often go hand-in-hand; the student who does not practice sufficiently is apt to favor a soft reed, due to the lesser resistance. Some may complain that a metronome is too expensive, but the hard fact remains that no disciplined control of tonguing can be achieved without one.

Speed

Why is there such a variation of abilities in speed of tonguing? There are many theories, such as: the way the tongue is anchored; the shape of the jawbone; the activity of the thyroid gland; the language and accent spoken. In any event, it is important to keep the tongue close to the reed, and to think of it moving up and down, rather than back and forth. Move only the front part of the tongue, and don't try for shortness at first. The basic exercise is a $\frac{4}{4}$ measure each of quarters, 8ths, triplets and 16ths, WITH METRONOME. Another good exercise to get the tongue going is: on each beat, play two notes (same pitch) as close together as possible; then three notes, then four. Ex. 1. Some players develop a



"blind spot," most commonly around MM-112 (at 4 to a beat); that is, they can tongue slower and faster than that, but cannot tongue evenly around that speed. Diligent practice with metronome, and thinking of a slightly longer tongue stroke for that particular speed usually clears up the problem.

Attack

The first step in proper attack is proper breath support. One must breathe (Turn to page 56)



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By Mary Louise Poor

Flute Instructor, 427 North Second St., DeKalb Illinois

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Flute Ensembles

When assigning parts for trios and quartets it is sometimes a problem to decide who should have which part. Invariably the lowest part will go to the player who can play the low notes the best.

I feel this is a mistake. Why not give it to the player whose low tones are weak? This will give him incentive for working on them in order to be able to carry the part.

It should go without saying that a student can't be expected to play good, firm low tones if his flute pads leak.

If the flute doesn't leak, then try to have him smile back with the corners of the mouth, flatten the opening of his mouth and aim down slightly. This should produce a firm full low tone if the opening of the mouth is small enough and flat enough.

Here are some more flute ensembles:

Flute Trios

Country Gardens for three flutes and piano, arr. by Earl Erickson, published by E. J. Erickson, St. Peter, Minn. \$1.50. This is a theme and variations treatment of the folk song. It is strictly chordal in style with all parts moving in exactly the same rhythm and should not be difficult to put together. It is about a grade three and the first flute does not go

(Turn to page 58)

The School Music Director's

GUIDE TO FLUTE TEACHING

by

Mary Louise Poor

\$1.50

427 North Second Street

DeKalb, Illinois

Most instrumental teachers seem to be troubled with beginning flute players blowing too loudly. But about one-fourth of the time we run into the opposite problem of players not blowing enough air into the instrument to get a full tone.

Sometimes the lack of tone is not always caused by lack of air pressure but by having the instrument turned in too far or putting the head down. This is almost always accompanied by a flat pitch. The tone is dull and lacks the ringing quality that the flute tone should possess.

There are various reasons for a student producing this flat, dull, rather soft sound. First because it probably was the easiest way to produce a sound the first few times they tried to play. Second perhaps because it may have been a welcome relief to the teacher's ear from the loud, windy sounds of other flutes or instruments, and so the teacher encouraged it.

This happened to a student who came to me after a year of playing and said her director thought she had the prettiest tone of all the flutes. It was also the softest and flattest. Now this same director realizes that this type of tone does no one much good and she has had to work hard to try to change the blowing angle to get a freer tone and better pitch.

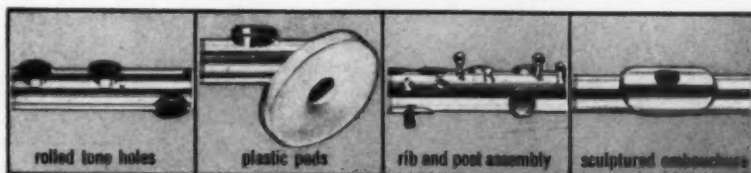
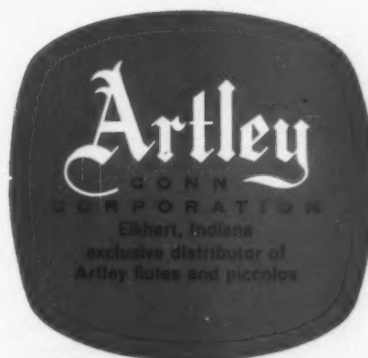
Sometimes this is a problem that can only be helped by changing the position of the lower jaw. This occurs when there is a prominent overbite. With the lower jaw farther back than the upper jaw, the upper lip hangs over the hole of the flute and directs the air too far down. In this case the player must move the lower jaw forward when playing. This is a little difficult to get accustomed to, but once done can correct both pitch and tone quality.

Some students do all right with the lower tones but go soft and flat in the upper register. This is because they move the head down or roll the flute in whenever they go into the upper registers. To them it is easier to get the high notes this way — but, how flat. The solution to this is proper embouchure change for higher registers instead of rolling the flute in and out.

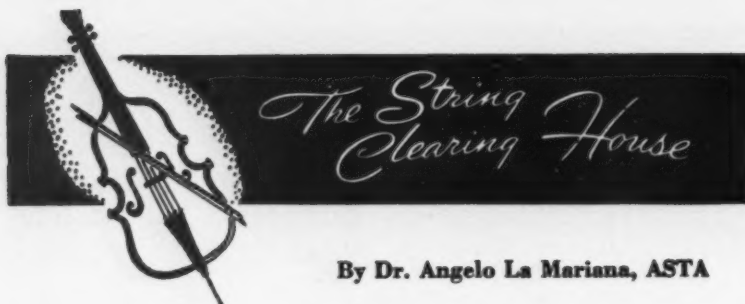


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By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University College of Education, Plattsburgh, N. Y.

The music publishers have been active in giving us new editions of old masters as well as new compositions by contemporary composers. Some will become permanent and treasured in the instrumental repertoire.

Because both the amateur and professional performer as well as the student and teacher are always seeking new material for recitals, contests and concerts, this month's column will be devoted entirely to large works for solo

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instruments. We would recommend that they be explored to add new dimension and vitality to present repertoires and perhaps replace some of the more repetitious numbers programed year after year.

Violin Concertos

Vivaldi, Antonio (1675-1741); Pub. Ricordi; Price \$1.25 each.

Concerto in Mi (E) F1 #7

Concerto in Sol minor (G) F1 #16

Concerto in Re minor (D) F1 #28

Transcribed by Angelo Ephrikian

Concerto in Re (D) F1 #62 Transcribed by Francesco Bellezza

These concertos are part of the monumental editions of Vivaldi under the editorship of G. F. Malipiero published by the *Institute Italiano Antonio Vivaldi*, Ricordi edition. They are scholarly editions for violin and piano with all editorial markings in parentheses. This is excellent music for concert and for study by students who have command of the first eight positions. The fingerings should prove helpful to students. Print is large and clear. The realization of the bass and the string accompaniment is excellent. All of the concertos are in three movements.

Concerto in Mi, F1 #7, violin part six pages long, contains much upper position work as well as double stop passages in the first movement.

Grade V

Concerto in Sol minor, F1 #16, five pages long, contains a lovely slow movement of only 24 measures duration. The upper positions are not used until the last pages of the last movement. Few double stops are encountered.

Grade IV

Concerto in Re minor, F1 #28, four pages long, does not extend beyond the fourth position. The slow movement, only 16 measures long, is lovely, yet very easy. The third movement contains extensive double stops passages.

Concerto in Re, F1 #62, "Per la S.S. Assunzione di Maria Vergine" is a longer work; 10 pages; including cadenza. The second movement, Grave, is 16 measures of lovely music, the solo and a single note accompaniment. Excursions beyond the third position are brief including a double stop passage.

Grade V

Schuman, William Concerto for Violin and Orchestra, Pub. Merion Music, Theodore Presser agents. Price \$4.

An editorial note states that the piano (Turn to page 62)

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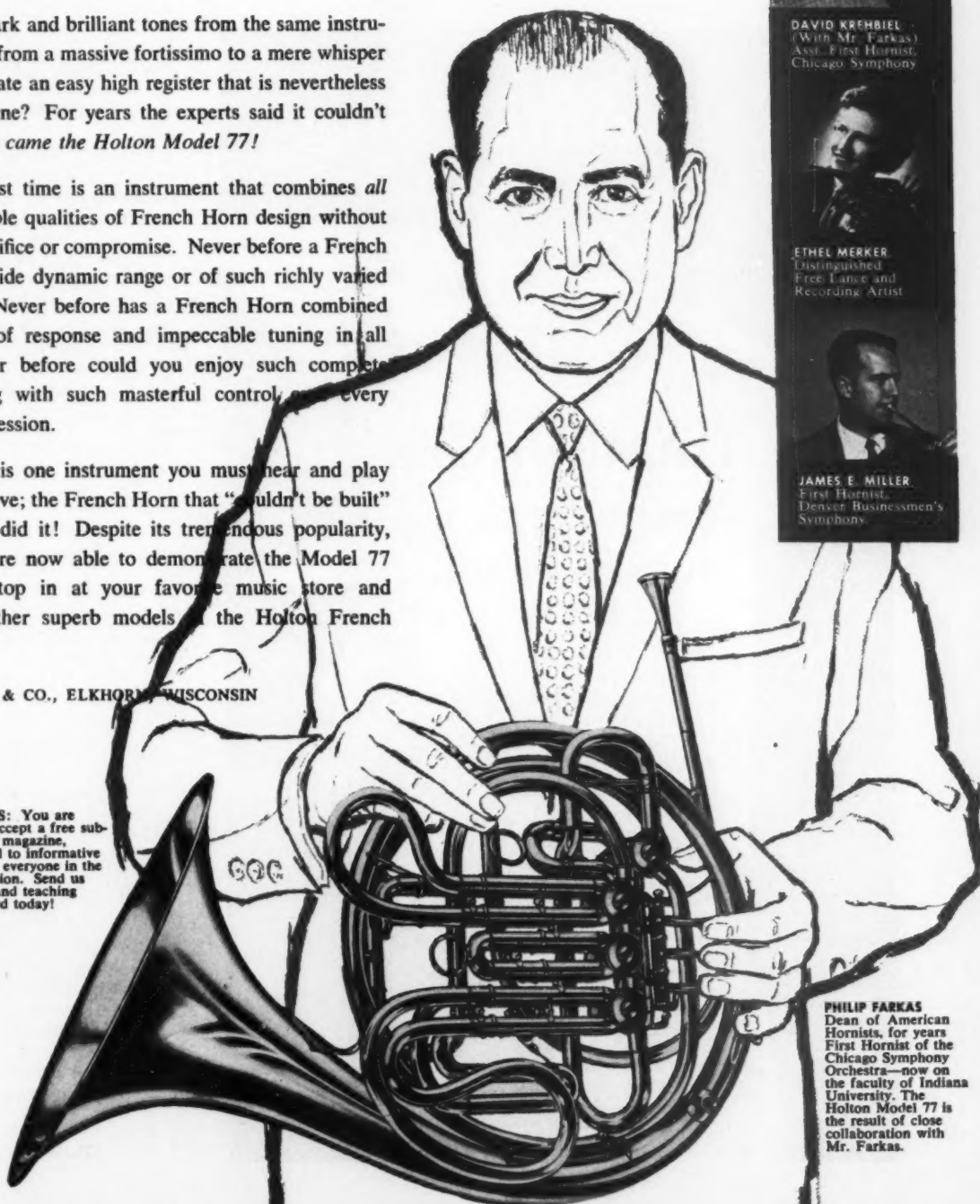
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Books

Duvall, W. Clyde. *"The High School Band Director's Handbook."* 1960. 209 pages, ILLUSTRATIONS, PRENTICE HALL, Cost 6.00.

The director of music education in the Norfolk County, Virginia Public schools gives seasoned advice to directors of high school bands. Material on the director's role, the organization of the band, physical facilities, public appearances, use of a point system in grading band members, intonation, and rhythm and style are among the topics surveyed. The book also contains an up to-date Bibliography. Highly recommended.

Westrup, Jack Allan and Harrison, Frank Llewellyn. *"The New College Encyclopedia of Music."* Published by W. W. Norton Company at \$6.95. 739 pages 1960.

A necessarily selective but nevertheless useful source of general musical information suitable for ready reference. Musical terms, biographical sketches, instruments, notable musical events, operas, other works generally known by title, and lists of the outstanding works of important composers are the chief items included. The arrangement is alphabetical, items are concisely treated and many are illustrated with musical examples, pronunciations are usually indicated, and cross references are adequate.

Ryden, Ernest Edwin. *"Story of Christian Hymnody."* 670 pages. The Augustana Press, Rock Island, Ill. \$5.95.

The material is grouped into five parts: Early Christian hymnody, German hymnody, Scandinavian hymnody, English hymnody, and American hymnody. A very interesting book dealing with the backgrounds of hymns. This is a revision and enlargement of the author's book *"The Story of Our Hymns"* published in 1930.

Recordings

Mozart: *"Concerto in C,"* K. 467 (No. 21). Rosina Lhevinne, piano, with the Juilliard Orchestra conducted by Jean Morel. One Columbia Disc # MS 6182, \$5.98. (Also on Monaural: ML 5582, \$4.98.

The beautiful performance recorded here commemorates the eightieth birthday of Mme. Lhevinne. Her vigorous performance is one to remember. Full of feeling, articulate, expressive, and purposeful. Recommended for the performance as a whole, with excellent orchestral sound and discipline as well as outstanding solo piano performance.

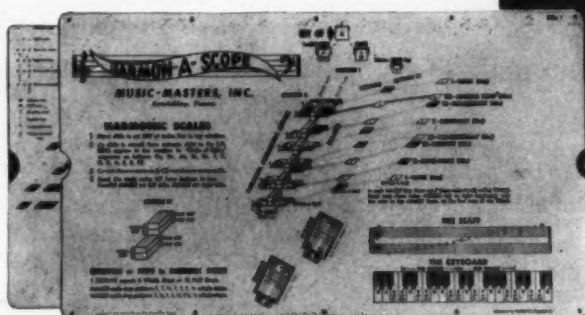
Block *"America."* Leopold Stokowski
(Turn to page 59)

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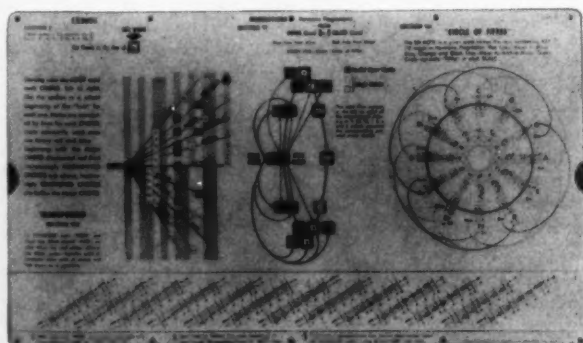
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Speed Is Essential

To gain command and increase endurance of a developed technique, the speed factor is most important, to the pedagogical process. In the normal learning process, one usually progresses from slow to fast. However, there are exceptions and variants possible in every phase of learning. Caution and understanding will guide and determine the learning and progress; and, for each student the pedagogical process may differ. "What may be good for the goose, may not be good for the gander."

Teachers of various instruments, recommend that students do a series of warm-ups/calisthenics prior to playing. Adherence to a warm-up routine, before playing, prepares the student to play in a basically free manner, devoid of muscular tensions.

One such teacher, Jerry Kent, a drum teacher in Denver, suggests a routine for the hands, of the following (to mention a few), using one, a combination of any, or all, not to exceed five minutes per day: wave goodbye, shake hands, shake water off hands, wrist snap, rotate wrists/thumbs/fingers, massage fingers/hands/wrists/arms, fan a Japanese Fan, scissor fingers, milk cow, squeeze a sponge ball, flick/bend/snap/drum fingers, crumple newspaper in one hand/w/fingers-not rotating the wad.

In other areas of percussion endeavour there are other suggested warm-ups/calisthenics which can be done for particular conditioning/development and strengthening. Numerous as these all are, and again, so necessary (because bad habits are often the result of tensions acquired in slow practice not counteracted by any relaxed, free calisthenics) it is however, space consuming at this writing to go into listed detail for each percussive endeavour.

Back to speed. Converse to general opinion and the normal learning process, certain fast motions cannot be learned by trying to go from slow to fast, and can only be learned if they are done fast. Instead of working with the playing applicator or mechanism (stick, mallet, beater, pedal, instrument), using the normal learning process, one secures the facility and control needed, by working through the fast motion approach via

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the warm-up/calisthenic routine, to gain command and increase endurance. The beginning student can hardly be expected to play faster when he can hardly play slowly, and for this reason, it would be better to prepare for this by using the fast motion approach involving the warm-up/calisthenic routine. NOTE: the most significant reason for this study is of course, to learn the fast motion long before one is capable of actually playing fast.

The intermediate/advanced student or the performer who is capable of playing faster; but, who can't without losing command because of resulting muscular tensions, should recapitulate in ones practice study work, and try the following approach. Begin by, (1) conscientiously working on a warm-up/calisthenic routine, (2) return to the most fundamental and elementary of exercises and apply the fast motion approach, and (3) apply the speed factor to the exercise. NOTE: in applying the speed factor, one must be conscious of accurately controlling the exercise, even though as one stresses the following avenue of endeavour, he may occasionally sacrifice accuracy for speed. Play various elementary, intermediate, and advanced exercises using (1) a full stroke, at a forte dynamic level or louder, (2) do the exercises for a long period of time, without stopping, and (3) actually force your speed beyond the accuracy limit;

(Turn to page 61)

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Reviews by Ben Vitto

Two Chorales, by J. S. Bach, arr. by Walter Finlayson, E. Marks, FB, 3.00, SB, 4.50.

Here is a selection from the First Concert Series for Band. The arranger has a way of making the band sound full and rich. Certainly the band benefits from such worthwhile music. Mr. Finlayson judiciously refrains from the use of percussion except for a few notes for timpani in the second chorale, *A Mighty Fortress* (the first is *My Heart is Ever Yearning*). This publication will be fine training for tone and intonation. Class D.

Onward Christian Soldiers, Sullivan, arr. by Walter Finlayson, E. Marks, FB, 3.00, SB, 4.50.

Another in this First Concert Series, the number shows the knowing touch of the arranger. In this number, however, Mr. Finlayson has employed the tutti style almost throughout. It is unfortunate that in this Series the full band edition comes with only one percussion part; it would seem as if two parts would be minimum since the band music is normally not performed by one drummer on double drums. If need be, the second oboe could be omitted in the name of economy. If the available choral parts are used, the instrumental parts will have to be thinned out. The after beats on the snare bother me just a bit because there is no rhythmic counterpart in the harmony. However, the printing is clear, and the notes well spaced on concert size paper. Class L.

Bolero Español, Ernesto Lecuona, E. Marks, FB 9.00, SB, 11.50.

Mr. Lecuona has been a prolific composer in a variety of media. Some of his compositions have reached the band via transcriptions. The present number, however, is the composer's first direct contribution for band. Some of the triplet sixteenths which on first glance appear difficult are offered in simplification. The cross cueing of the sax parts into the brass and the after beats into the saxophones (etc.) may be useful in rehearsal, but if performed this way the results can only lead to a stilted tutti effect at the complete negation of color. The music is in G minor and has no signature changes. Some of the parts are rather technical and the composer uses the full ranges of the instruments. Thus, we note octave slurs in the brass plus some wide interval skips. None of these passages, however, is beyond the capabilities of the very good C band. The number itself will be welcomed by the B and A groups as well.

(Turn to page 26)

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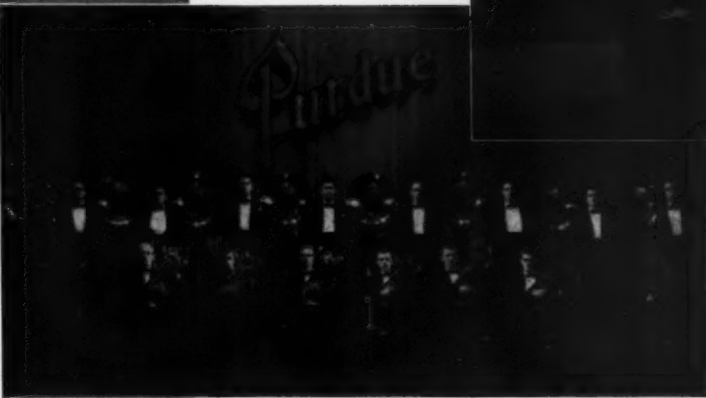
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Band Music Laboratory

(Continued from page 24)

More March Time

Bell Pageantry, Howard Stube, Rubank, FB 2.50.

This number is part of the publisher's Spectacular Series; it is printed clearly on march size paper. In this tutti arrangement of songs featuring bells, we hear such old timers as Hear Dem Bells, and Blue Bells of Scotland. Since the bell lyre and chime parts are one and the same, two parts should be supplied rather than one. The music is non technical and the ranges are conservative. For outdoor performance here is a contrast to the usual march routine. Class D.

The Show Stopper, Series for Majorettes and Band, Kendor, 3.00 per number.

This series consists of four numbers, each clearly printed on march size paper. The titles are: Chu Chu Cha Cha (Latin), Miss Majorette (March), Prom Polka, Easy Does It. The first is by Rusty Dedrick, the others by Art Dedrick. Each number contains a dance routine chart for majorettes and one for band. For the rehearsal there is a piano part in addition to the regular piano conductor score. All four numbers can be heard on record for 1.00. The *Pat Hooker Manual of Basic Dance Steps for Majorettes* is available at 2.00 and is helpful in using this series. The music is easy and written for marching. Class D up.

Blue Heights March, Richard W. Bowles, FitzSimons, FB, 2.00.

The march opens with an alla breve intro which develops into a 6/8 first strain. Much use is made of trombone smears and chromatic runs in harmonic parallelism. Because of the extended ranges and wide interval jumps, this march falls into the Class B category.

Leader Man Rag (Our Director), arr. By Frank Codfield, Hal Leonard, FB, 2.00.

This is one of the March'n Swing Series. Adapted from the old march favorite, Our Director, this number excludes all embellishments to make the number solid and easy for playing on the march. There is an eight bar easy drum solo before the Trio with after beats taken on the rim (in place of the standard snare drum after beats). The keys of this clearly printed march are B \flat and E \flat . Class C.

Sweet Adaline Rock, arr. by Zane An Aucken, Hal Leonard, FB, 2.00.

Here is another in the Swing Series. The first strain features stop time tappings of dotted eighths and triplets in the

drums against the melody. Traditional barber shop harmony, boogie-woogie style, and a swinging close are additional features. Keys of E \flat , A \flat and B \flat . Class C.

The Postmen's March (Neither Snow Nor Rain), by Daniel Jayson, arr. by John Cacavas, E. Marks, 2.00.

A solid traditional 6/8 march is this with field formations and a vocal part for that marching spectacular. However, the problem of getting all of this onto march size paper has resulted in some puzzling repeat and ending indications. The flute and clarinet have florid parts. Class C-B.

My Heart Has A Mind Of Its Own, by Greenfield and Keller, Hal Leonard, FB 1.50.

In the publisher's Hit Parade Series, this number comes complete with a formation chart. Because of careful consideration of ranges, this number is practical and easily playable. The key is F and the printing on march size paper is clear. Class C.

Dance Band

Reviews by DK

La Nevada Blues, Gil Evans, Kendor, 3.50, 1959.

This and the following three are in the On Stage (Mss) Series for large band. Besides the 5 saxes, 8 brass (4 & 4), and rhythm, the instrumentation includes optional parts for strings, French horn, and tuba. In a blues tempo and in G throughout, the number features guitar and piano solos, also tenor and drum solos. Wide ranges are employed for the saxes and the trumpet reaches up to high C several times. The parts are very clear. Class B—.

Maids of Cadiz, Delibes, arr. by Gil Evans, Kendor, 3.50, 1959.

A little bit more ambitious and interesting is this arrangement (recorded on Columbia LP "Miles Ahead"). In this On Stage number, we find the music in F minor throughout with metre changes (4/4 to 6/4 etc.). But for the lead alto, the saxes are not too high. The trumpet reaches no higher than B \flat here. Here is an interesting arrangement with some cute voicings and a high trombone part. Class B.

Azure Mist, Lloyd Conley, Kendor, 3.50, 1959

Recorded by Elliott Lawrence on Top Rank RM 304, the music is the slow ballad type (E \flat) and features a sax solo at the end. The other parts are fairly safe. Pleasant Class C-plus.

Skin and Bones, Art Dedrick, Kendor, 3.50, 1959.

There are no strings in this arrangement (Turn to page 63)



Subject:

YOUR BEST PLAYERS

In almost every band and orchestra, there are some weaker players who demand a large part of the director's personal attention.

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Flute Sessions is brand new, and *Bass Clef Sessions* is quite recent. But, of course, *any* piece of music you haven't seen before is new. Right?

Well, what we have done is this: we have reprinted seven (7) pages from these books in a folder. All the musical selections are complete, and they are printed on large, readable pages. You and your students can have a lot of fun playing through these representative sample pieces. If you like them well enough, you'll want to buy the complete collections.

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(Continued from page 4)

Mr. Lauer married a former school secretary, and together, they take great pride in their little daughter Kathryn Emily who will soon celebrate her second birthday. Mr. Lauer's favorite hobbies are photography and gardening. He also enjoys oil painting and reading books on archaeology.

THE SCHOOL MUSICIAN takes great pride in saluting Mr. William A. Lauer, a man who is truly helping in the great work of "Making America Musical".



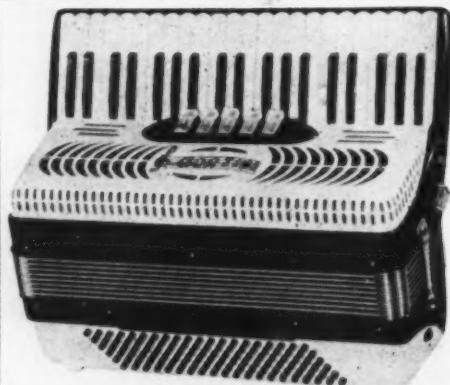
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Let's Look At Methods

By James F. Herendeen, N.C.B.A.

Instrumental Music Department, John Adams High School, South Bend, Indiana

MODERN SCHOOL BAND METHOD
by Elvin L. Freeman; published by
Robbins Music in 1947.

GROUPS: the book can be used with any combination of players or full band. It would be quite good for use in private lessons. Duet and larger ensemble arrangements of the exercises provide good material for instructor to play with the student during lessons. **RATE OF DEVELOPMENT** is quite fast. The student must memorize the fingerings for five tones before he can begin playing exercises. Allowing that individual differences always crop up among any group of beginners it would seem that the learn as you go method of note vocabulary building is less frustrating to the young beginner than the method used in this book. Much of the cause of

Publishers are invited to send a conductor's part and clarinet part directly to Mr. James F. Herendeen, 1042 Culver Place, South Bend 16, Indiana, for review consideration.

All questions regarding this column should be addressed directly to Mr. Herendeen by our readers.

the beginner mortality can be attributed to the student's failure to memorize fingerings well. This method introduces new problems and rhythms in rapid-fire style. Technic will be developed ahead of tone production unless supplementary materials are used in connection with this method. An entire page of familiar melodies introduced early in the book will encourage slower note learners to catch up with the class in order to play for pleasure. Parents are interested in hearing their youngster play a tune as quickly as possible. These tunes should be a help, though, rather than a hindrance to future development of the student. **APPROACH** will be dictated by the teacher who uses the book. Of course, this can be said about any method, but it is particularly true in this case. Some methods move along slowly and prepare for each new problem. Some need supplementary material to allow for a slow down in the use of the primary text. Such is the case with this book. **RHYTHM** treatment is quite good. Students are introduced to quarter note and half note counting in the first lesson. From there it progresses very rapidly through the use of the dotted quarter and eighth notes in series. Interestingly enough, the dotted quarter is introduced before the eighth note. We can see no reason for not doing it this way. **APPEAL** is probably best at the upper elementary level. It is an interesting book and contains some attractive materials. Some popular selections are included at the back of the book. The author contends that the appeal of popular melodies will produce quicker technical development, and we agree. However, the risk he ran in 1947 in including popular tunes was that they would not be recognizable to children 14 years later. **SIZE** of the page is 9x12 and the notes are medium small and very well arranged on the page. **ILLUSTRATIONS** include a photograph showing posture and proper holding position of

the instrument. There is a well designed fingering chart and a labeled illustration of the instrument at the front of the book. New notes are introduced throughout the book but not in any given uniform location. **MATERIALS** are well arranged and interesting. Book contains quartet arrangements of well known songs and melodies. There are many chromatic and diatonic scale exercises included in the book. **MANUAL** costs \$3.00 and the student books are \$1.00 each. The manual consists of a piano-conductor score. **COMMENTS:** This book moves along rapidly and should be an excellent method for use with mature beginners. If used with very young students care must be taken to progress slowly. Mr. Freeman's supplemental **BAND READER** would be excellent fare for use with younger groups.

THE BAND MUSICIAN by A. d'Au-berge and M. Manus; published by Alfred Music Co. in 1957.

GROUPS: The book is designed for use in mixed instrument classes or full band. **RATE OF DEVELOPMENT** is medium fast despite the fact that note vocabulary is built rather slowly. Students are expected to develop counting ability quickly. The rate of development is established from the very start and difficult rhythm counting is not introduced until late in the book. If the student gets a good start and learns to count and articulate early, the book should not present too great a challenge. The accent is on counting all the way. The first 13 pages are unisonal. **APPROACH** to new problems is well done. Except for the flying start that the book makes, everything is laid out in logical progression. It offers much review and re-use of new materials. The vocabulary building rate is reasonable and does not exact too great an effort from the student as far as range is concerned. The greatest fault that we can see with regard to problem preparation lies in the early introduction of melodies and intervals. The first exercises call for the student to manipulate the vocabulary through intervals and advanced melodies which they should not be expected to tackle. If the teacher likes to train beginners through the "slow fingers-slow tongue" method, this book may pose a problem. **RHYTHM** training is acceptable. The authors try to get the student motion conscious right from the start. This is an excellent trend that we notice among many of the new methods on the market. However, the student would do just as well with a more static melodic line. A great deal of difficult interval playing for the be-

(Turn to page 35)

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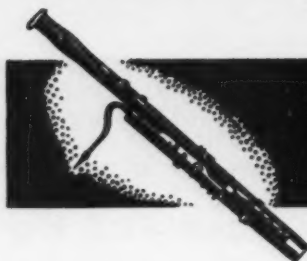
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Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

Here we are in 1961. If my memory serves me correctly New Years Day occurs on the first new moon after the sun enters the sign of aquarius. January first or the first of the year is always the beginning, or the new moon, a new year.

In our present day school year and music program, we should consider this month the beginning of a new program, a program of preparation and conscientious study for the months to come and the activities of the spring festivals to follow. The beginning of a new period should bring a fresh approach to our course of study. To get into a rut or worn track is to stifle all initiative and future development. Let's pursue a plan of action for a creative attitude.

For the most part our activities during the early winter have been scheduled out of doors, in large combinations and now we have moved indoors. Instead of heavy forte and fortissimo, we must concentrate on natural unforced tone quality. Work on pianissimos that have quality of sound and carry. A light soft sound in a large group of like instruments will of itself carry farther than a heavier sound with an edge on it. One must remember in a solo number the quality of sound must be controlled so that the melodic line is never lost to the listener in a large auditorium. It is not the loud crash fortissimo that carries, but rather the controlled tone quality with no waver in the constancy of the tone.

The finest study or practice for tone control is scale work with each tone long and each note an even count. In other words, the practice of blowing long sustained tones consistently.

It is the new year and contests are a few months hence, in the spring. It is wise to consider your solo contest number now and make a choice. There are several requisites for good solo performance of a number, that requires a long range preparation.

First, my yearly warning — choose a number within the scope of the performer playing this particular number. Then choose your number with these items in mind. The composition should be: 1) Pleasing to the performer: 2) Pleasing to the audience: 3) The correct time length: 4) Within technical

Publishers should send all material for review direct to Mr. Organ.

ability of performer: 5) Within musical ability of performer: 6) To show tone quality and technical equipment of performer for judging requirements.

1) A number pleasing to the performer must be melodically and technically within the scope of the player. 2) A pleasing, tuneful number with some brilliance is always pleasing to the listener. 3) Three minutes allotted for a number should not be five minutes in length, for a judge must stop you before the composers planned climax of the piece. 4) Practice will improve technical equipment, but don't choose one too difficult for present equipment, because technical passages will be labored and will hamper ease and brilliance. 5) Musical ability or competency is a must for high rating in a contest. Age often figures in understanding of a composition. A player of senior high age is usually more mature in thought and interpretation than a student of sixth grade age. Hence, the various rating of contest numbers. 6) The adjudicators are individuals and hence have an individual approach in rating a performer but usually certain requirements are paramount to each musician or judge: Tone quality, technical equipment of the player and interpretation of the composition being performed. Innate or natural talent is always recognized by a judge, but the three above mentioned requirements

(Turn to page 64)

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By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

New Membership Certificates Issued

Pictured on this page is the newly designed "Certificate of Membership in the College Band Directors National Association" which was developed under the direction of 1958-60 Membership Chairman, Frank Piersol, Iowa State University, Ames, Iowa, then Vice President of the College Band Directors National Association. These handsome certificates were issued to all active members attending the 11th National Conference, held in Chicago, Illinois, December 15-17, 1960. Any current active member who has not received his certificate (Turn to page 65)

Active Memberships Make Steady Growth

It is most gratifying to the 1958-60 National Officers of the CBDNA to report the growth in active memberships at each new tabulation. A breakdown by national divisions may be of interest.

Divisions	Members as of 5/58	1/59	1/60	11/60
East	34	38	46	69
South	54	59	97	111
North Central	106	121	116	153
North West	19	17	25	30
South West	60	55	38	50
West	11	11	16	32
National Officers	4	4	4	4
Associate	42	47	51	45
TOTALS	330	352	393	494

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The Choral Folio...

By Walter A. Rodby

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill.

A Clinic and a New Choral-Instrumental List

Late in the fall, the University of Illinois Choral Department, in conjunction with the University Music Extension, held a three-day clinic for Illinois Choral directors. Although we know it is not unusual for a college or university music department to offer this type of leadership, we feel it was a most worthy activity, and we congratulate Professor Harold Decker and all his associates who contributed so much in making this fine Vocal-Choral Clinic a success.

One of the more valuable presentations concluded with the offering of a three page list of choral music with instrumental accompaniment suitable for high school use. We have persuaded the powers that be to offer this listing to you free, if you will write this column and request it. Enclose a stamped, self-addressed envelope to us at the address listed above and we'll be glad to send you a copy.

Something New?

The new materials reading session was held on Saturday afternoon when four big name publishers were given about a half hour each to present new material from their catalog. Kjos, Summy-Birchard, Schmitt, Hall and McCreary, and Mills Music were represented, and these publishers sent top-notch people to conduct the session.

In addition to offering some brand new material, the company representatives were able to tell the choral directors (who formed the reading chorus) a good deal of background information about each number. With so many new names appearing on octavo music, this additional information was most helpful.

The Music

We will use the remainder of this column to tell you about some of the interesting new choral numbers presented at that reading session.

If you wish free copies of any of this music, write directly to the publisher and tell him you read the reviews in this column. As always, they are most generous and will be glad to oblige.

• • •

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

1. *DE PROFUNDIS, SATB with piano/organ accompaniment by MOZART, edited by John F. Ohl. Octavo #5372, Published by Summy-Birchard; 1834 Ridge Avenue, Evanston, Illinois, at 30¢.*

A moving and eloquent setting of the traditional "Out of the Depths," this new "find" presents a youthful Mozart and music of unusual expressiveness.

The publisher offers this information: "DE PROFUNDIS, K. 93, a setting of the Psalm numbered 129 in the Vulgate and 130 in the English Bible, was composed during the summer of 1771 in Salzburg, when Mozart was fifteen. The autograph reveals that the composer had originally planned the accompaniment for two violins in addition to the organ continuo, but he evidently changed his mind, since the staff provided for the violins remained empty. The steady throb of the instrumental bass is an essential element of the musical design and must make itself felt as such. (If piano is used, the notes of the bass must be doubled at the lower octave throughout). On the other hand, the harmonies of the editor's realization of the figured bass should be no more than an unobtrusive background to the voices, in the *Gloria Patri*, while soprano and alto present the Fifth Psalm Tone in unison, it may be advisable to reinforce the tenor part by the addition of a few baritone. The only mark of interpretation in Mozart's autograph is the word *Andante* at the beginning, all other marks, including the phrasing of the instrumental bass, are the editor's suggestions. The English translation is based on the King James Version and the Book of Common Prayer."

2. *MAILIED (May Song) SATB A CAPPELLA, by Mendelssohn, edited by Parke S. Barnard. Octavo #5348, Summy-Birchard, 1834 Ridge Ave., Evanston, Ill. 30¢.*

One of those super-lovely Mendelssohn part songs that looks so very easy,

and is, for the half-way capable choral musician. It's a perfectly beautiful melody written in early 1834 as number 5 of 6 part songs inscribed "for singing in the open air."

No significant changes have been made from the original score, and the German text is given first with a singable English translation in italics.

Straight four part music that any high school group should sing.

3. **CALL TO REMEMBRANCE, SATB A CAPPELLA**, by Richard Farrant. Octavo #309, Published by B. F. Wood Music Co., Inc., 250 West 49th St., New York 19, N. Y. at 20¢.

Here is a really beautiful piece of A cappella music, not at all difficult, but with a great deal of "meat." This lovely anthem is probably one of the best known compositions of this 16th century English composer.

Offered here in a new and quite readable edition, this number is a natural for any occasion that requires powerful but reflective choral music.

4. **THREE ELIZABETHAN PART SONGS** (Published separately) SATB A Cappella. Music by Ralph Vaughn Williams. Published at 20¢ each by Mills Music Inc., 1619 Broadway, New York 19, N. Y.

1. SWEET DAY #241
2. THE WILLOW SONG #242
3. O MISTRESS MINE #243

Here are three easy, delicious a cappella choral pieces that have success written in every measure. SWEET DAY is set to a poem of George Herbert, while WILLOW SONG and O MISTRESS MINE are Shakespeare.

The big attraction with these numbers is the lovely part-writing and the delightful Vaughan Williams' easy but off beat harmonic changes.

These have been around for quite a while (original copyright is 1913) but the ageing has only proved how wonderful they are. Serve 'em up on your next concert for a real dessert.

5. **RUN, SAMMY, RUN, SATB accompanied**, Negro Folk Song, arranged by G. Schroth. Octavo #5295, Neil A. Kjos Music Co., 525 Busse Highway, Park Ridge, Ill. 20¢.

A most imaginative treatment of a traditional negro folk tune, especially well-suited for the beginning choir or for junior high school.

The piano accompaniment with its "hurry-up" patter adds much to this unique arrangement. It's the kind of a number youngsters love to sing. Unison chorus with four verses and a cutie-pie ending make it a real winner. Big stars for Gerry Schroth on this one!

6. **CONCERT IN THE PARK, SATB**

accompanied, by Ray Henderson. Octavo #1093, Neil A. Kjos Music Co., 525 Busse Highway, Park Ridge, Ill. 25¢.

A fine new novelty that turns the solo sopranos into piccolos, the altos into trumpets, and the tenor and basses into um-pa-pas.

Ray Henderson, a successful west coast composer and arranger seems to have a lot of savvy when it comes to understanding the right combinations for school chorus. This one will make a lot of friends, because it's real fun, and really does sound like a good old fashioned concert in the park.

7. **HOLY ART THOU, SATB A Cappella**, by Anton Bruckner, arranged by George Strickling. Octavo #1797, Schmitt, Hall and McCreary, Park Ave. at Smith St., Minneapolis 15, Minn., at 20¢.

Originally written as a Graduate titled *Locus iste*, this fine sacred choral piece shows the mark of greatness that we have come to know in the compositions of this highly respected church musician.

A rather full-toned, big chorus number that stays in four parts throughout the piece (except for two measures at the climax), it sings a song of praise and adoration.

Ranges are not extreme, but the chorus must know about the *legato* line to sing this one well.

8. **HANUKKAH SONG, SATB A Cappella**, Jewish folk song, arranged by Donald E. Sellw. Octavo #1178, Schmitt, Hall and McCreary Co., Park

Avenue at Sixth, Minneapolis 15, Minn. at 20¢.

Arranger Sellw writes about this fine new number: "Hanukkah is the Jewish feast of Dedication Commemorating the purification of their Temple in Jerusalem. In the Temple were four high stands on which a multitude of lamps were lit each evening of the feast. In every home an additional candle is lit each night of Hanukkah. Hence it is known as the Feast of Lights."

This particular *Hanukkah Song*, a tune in G minor, with lots of zoom-la zoom-las, describes the spinning of the Dreiydal, a four-sided top with Hebrew characters inscribed on each side.

A companion piece, *HANUKKAH CANDLES* by the same arranger and publisher (Octavo #1179) is also available, and the two make a most interesting group.

W.R.

The End

Minus Four Walls

Because of the housing shortage near the military base where he was stationed, a young doctor and his wife and three children had to live in cramped quarters in a hotel. A friend said to the doctor's six-year-old daughter, "Isn't it too bad that you don't have a home?"

To which the philosophic young one replied, "Oh, we do have a home — we just don't have a house to put it in!"

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Preparation, An Antidote For Stage Fright

By Prof. Forrest J. Baird
San Jose State College
San Jose, California

STAGE FRIGHT!!! These are the bad words used to designate the pre-performance tensions and anxieties that beset practically everyone who performs before the public. Just the thought or mention of these words can produce unhappy and unhealthy symptoms in some of us. Surprisingly enough this problem of tensions is not confined to beginners or to amateurs; it strikes the best and most experienced at one time or another be they musicians, actors, preachers, or teachers.

Most of us realize that some tension is essential to insure that extra spark of energy necessary for peak performance, and we speak of individuals or groups as being "up" for important events. Snygg and Coombs in their book, *Individual Behavior*, define these emotions as a "state of tension or readiness to act." The amount of tension present will usually vary with the situation, the audience, the importance we place upon the event, and upon the confidence we feel in our preparation for this performance. We can usually cope with our tensions up to the time of performance, and once that starts we forget ourselves in the task at hand.

But as some of us have learned, the difficult way, too much tension can be devastating, and many competent musicians forego solo or recital work because they have become convinced that its rewards are not great enough to compensate for the agonies they go through before their solo appearance. Some of these players find the satisfaction and pleasure they need and want by playing in small ensembles where their individual contribution is not so

demanding nor so exposed as it is in solo work. Others use this type of group playing as a stepping stone to a literature that gives them greater opportunities for incidental solo passages calling for increasing independence. This in turn serves as a training ground for future recital or solo experiences.

Once you have decided that it is important for you to do solo work, you must discipline yourself physically, mentally, and musically to insure a successful performance. Here are some suggestions that will assist you in your self-conditioning:

1. Set reasonable goals for yourself. Here you must consider (a) choice of music that is within reason for you (b) selection of an audience and a performance area that are not too demanding and which are within your scope at this time (Don't expect to start with a guest solo spot in Carnegie Hall!), and (c) your own capacity to be satisfied with results that are commensurate with the talent, time and facilities you have at your disposal for any particular performance. In other words, operate within the realm of possibility for you.

2. When you have chosen your solo or recital selection, you must over-learn it to the point that you could continue to play and to carry on your part irrespective of any distractions or disturbances which might occur. There is no substitute for careful and complete preparation of your solo materials.

Some logical steps in this preparation would include:

1. Listening to several good recordings of the composition you plan to perform. Listen without the score a few

times; then follow the score of your solo part as you listen.

2. Learning the meaning of all symbols and terms used in the score.

3. Playing through as much of the work as possible during your first reading to get a general concept of what you are undertaking.

4. Marking phrasing, bowing, or breathing points in the music. Give yourself a margin of safety here, for there is usually a difference between what you can do in the privacy of your own studio and what you might be able to do in public performance.

5. Noting problem spots that will need special attention. Isolate these during practice periods; work on them at a slow tempo; play them an octave lower than written until you get their sound established; then when you can play the measure or measures as written practice getting into and away from the troublesome spot.

When you begin to memorize your solo, have the music available as you play or sing through your part for the first time each day so that you memorize the correct concepts of notation, order, sequence, and continuity of the music.

Secure a competent accompanist if one is needed in your work. This is an especially vital and important factor in the success or failure of your performance. No effort should be spared in finding the best help available and in spending enough time in joint rehearsal to insure mastery and coordination of all parts and a general agreement on interpretation of the music played. Use a tape recorder to check on your progress from time to time.

About The Author

Forrest J. Baird is Professor of Music and Education at San Jose State College where he has taught since 1946. A graduate of San Jose State College, he holds a Master of Arts degree from Teachers College, Columbia University and a Doctorate from Leland Stanford University.

Develop a driving interest in what you are doing; sell yourself on the importance to you of this venture and then conduct yourself as though it were impossible for you to fail. Set intermediate, attainable goals for yourself, such as the mastery of a difficult passage; then use temporary rewards such as a rest period, a phone call, a coffee break, or a special treat to get results. Compete with yourself by setting definite but reasonable goals for self-improvement and outstanding performance.

As your performance time approaches, seek opportunities to record your materials, to play for friends, to perform movements or parts of your solo for small informal audiences. If it is at all possible, perform in the room or auditorium where your major performance is to be. It is important that you know and rehearse what you are going to do at the time of the performance. If other persons are involved, decide on an order of entrance, where you are to stand or sit in relation to each other, and how you will acknowledge the applause or greeting of your audience. Try to place yourself so that you can see and communicate with your accompanist or conductor without moving about too much.

Get plenty of rest so that you will be in top physical and mental condition for the appearance. In her helpful book *Psychology You Can Use*, Dr. Dorothea H. Yates suggests the use of a key word such as "calm" or "relax" as the basis for the conditioning thought before going into action. Associate this word with a pleasant place or situation and use this thought to shut unpleasant eventualities from your mind. Dorothea Brande, who wrote *Wake Up and Live*, tells us to think back to some successful venture as an aid in recapturing that state of mind and confidence for this event or moment. Chances are you are better prepared and have a better background of experience for this performance than you ever had before.

Performers who use their voices or who play wind instruments find it helpful to rinse their mouths with water to overcome dryness. When water is not available, project the tip of the tongue forward between the teeth and press it

lightly to start the flow of saliva; try this during rest periods should there be a tendency for your mouth to dehydrate while you are on the stage.

Just before the great moment for you to move onto the stage, take three of four deep breaths, lift your head high and make your entrance as though you were going to greet well-loved friends who have come to hear you interpret some great music for them. After acknowledging the greeting of the audience, instrumentalists should go through the motions of tuning if only to get the feel of their instrument and to be sure the instrument will speak. Then forget your audience and concentrate on doing just as fine a job as you can with your music. If you have picked the right music, prepared it well, and chosen a sympathetic audience, everything should add up to a successful performance. Dorothea Brande reminds us that "Success, for any sane adult, is exactly equivalent to doing his best," and the surest way to accomplish this is to BE PREPARED!!!

The End

Let's Look At Methods

(Continued from page 29)

ginner can be confusing, especially among the brasswinds. There are no lessons in *alla breve* and no discussion of the dotted-eighth or dotted-quarter figure. (This is presented in Book 2.) *AREA OF APPEAL* is probably the young beginner, although the authors have been careful not to talk down to the older student nor offend his sophisticated taste. The book is very attractive with a catchy and colorful cover. The cartoons found on each page might tend to categorize the book as elementary school material. *SIZE* of page is 9x12 and the notes are large. *ILLUSTRA-*

Cover Photo

CORNET TRIO . . . The cornet trio (sometimes used as a trumpet trio) is perhaps the most popular wind ensemble with audiences. This group of instruments have been featured with American bands for nearly a century. The brilliant, dramatic, harmonic effects attained by this instrumentation is the secret of its great popularity. There are literally dozens of fine compositions written for the cornet trio.

The three young artists which compose the cornet trio on this month's cover are: (l to r) Frankie Martinez, Tony Glindo, and Isaac Olivares. They are members of the outstanding Central High "Bobcat Band" from San Angelo, Texas which is under the direction of ASBDA Member, Homer A. Anderson.

TIONS consist of a clever and very complete fingering chart and arithmetical diagrams explaining the methods of counting time. Materials are very good and include a little of everything from Haydn themes to well known cowboy songs. Some of the more familiar tunes are arranged for full band and cut out a lot of fun for some instruments who would enjoy playing a tune. A sousaphone player would love to play *Home on The Range* and he should be given the opportunity. That is the way technique is built and interest preserved. *MANUAL* and conductor's score costs \$1.75 and each student book is \$.85. *COMMENTS:* This book might be best used in instrument classes of like instruments. Individual differences of ability will show up quickly in this method and one must have time to solve them. There were some transpositional mistakes in the parts and score and not all exercises were numbered. In longer multi-lined exercises this lack of numbering caused confusion. Later editions have corrected this fault.

TEN COMMANDMENTS FOR PARENTS

1. Thou shalt earn your children's respect and not acquire it through fear.
2. Thou shalt not re-create your life through your children.
3. Thou shalt give your children every opportunity to expand and express their individual personality and not smother their growth.
4. Remember your children are human and have feelings, emotions and problems as serious to them as your own.
5. Thou shalt return understanding and instruction, not recrimination, when your children confide in you. Let them feel comfortable in knowing they can turn to you for encouragement; do not frighten them away.
6. Thou shalt teach by percept and example, serving as a model and not as a critic for your children.
7. Thou shalt not seek perfection from your children.
8. Thou shalt keep your word and thereby teach your children the estimable worth of honor.
9. Thou shalt not shield your children from the realities of life.
10. Thou shalt teach your children there is a right and a wrong and that God, not man, is the yardstick.

Why Have Music In Our Nation's Schools?

By Sidney Berg, ASBDA
Director of School Bands
Norfolk, Virginia

On December 27, 1959, Dr. James V. Moon, Superintendent of Schools of the City of Rochester, Minnesota, addressed the membership of the American School Band Directors Association. His topic dealt with the subject of education and how it might affect the music program.

It was but a matter of a few words that I realized this would be an address which would get right to the point and would have meaning for everyone connected with the field of education. Dr. Moon's opening sentence was "I am sure that in the last year or two you have heard a number of comments and speeches on this subject of education, and yet it seemed to me that we needed to hear your interest again as well as those of our various publics, because in a sense, *If music in the public schools loses its race, we might also lose the international race at a time when we think we are winning.*" The italic type is for the purpose of adding emphasis to this statement.

Bear in mind, the man speaking these words is the Superintendent of Schools which are attended by children of the staff of Mayo Brothers and the large IBM plant. Certainly, when citizens of this calibre select a superintendent, we should be pleased to have him regard our program in such high esteem, and feel justified in quoting from his remarks.

We can expect to feel the effects of this accelerated academic program in our music program. This certainly is going to make us do some quick evaluating, which probably will be good for us. Is our program a good one, and do we believe it to be worthwhile? Certainly, we cannot do a selling job if we cannot give a firm yes as our answer.

Where does the responsibility lie for

the maintenance of the music program? While it may not be the direct responsibility of the music teachers, they must be the ones to "carry the ball." A strong, well rounded program, which doesn't upset the rest of the school will not easily be pushed aside.

The old values which we used so much in first getting public acceptance for the music program are still available, but not sufficiently effective without more additional points. Certainly, the values of discipline, development of leadership, demand for concentration and perfection cannot be minimized in the development of the child.

As Dr. Moon said, "We develop our judgements and values through our own experiences in the humanities, the arts, philosophy and religion. As important as science and mathematics are in our technical world, they will not develop the necessary citizens to make our civilization a happy and pleasant place to live for future generations."

Each director will, of course, have to analyze his own school situation. The approaches I use here in Norfolk may not work at all in another situation. However, they are as follows:

1. In our grade schools, we are starting as many students as we can get. Because of the problem of integration and a large shifting of population as families move out of our school district, we find that only large numbers can protect us.

2. We try to make the grade school program attractive by offering special "Saturday Morning Band" classes for the more advanced. Our Junior High Bands participate as uniformed organizations both in concert and parade performance.

3. At all concerts, the director, school principal, or other official of recognized

importance addresses the audience on the values of the music program. If the director is not going to do this, he is sure that the person who will is well acquainted with the points we wish emphasized. This, many times, serves a dual purpose of reminding the principal or other speaker of these values.

4. Know which counselors have a favorable approach to the music program. When schedule problems or other situations arise, be in a position to see that the student gets proper assistance.

5. Strive toward the goal of the happy medium which:

- a. Produces a band which can play difficult music with artistry.

- b. Develops sufficient marching proficiency to always keep the bands reputation in high standing.

- c. Works the students hard, gives good results for the hard work, but still does not over-encroach upon the time or general level of ability of the students.

- d. Perform publicly a sufficient number of times to keep the band in the community's eye, but at the same time not make more demands upon the time of the student than your administration feels justified.

The director who can produce a band which is of high calibre by recognized standards, maintain a proper balance between hard work and time demands upon the student, and who will not feel that it is necessary for him to remain by helplessly when his program is adversely affected should be able to ride out this "crash program" which probably will revolve around to a more normal status as we begin to have the results proven that a great portion of the student body will not be able to maintain the present pace set in math and science.

The End

By William Moody
Director of Bands
Central High School
Duluth, Minnesota

It Is The Rehearsal That Counts!!

Many directors of performing ensembles expect—in fact, depending upon—a concert performance that is superior to rehearsal standards. There are reasons why the reverse might be true — nervousness often causes technical mistakes that do not occur during rehearsals, emotional tensions give rise to difficulties in intonation, the director is not able to stop his ensemble to correct weaknesses in intonation, balance, blend, and interpretation. There is only one good reason why a concert performance is *appreciably better* than the rehearsal standard — the group has made a real effort at the concert and it has *not* been making a real effort at the daily rehearsal.

It is fortunate for some of us that our groups do perform much better at concerts than at rehearsals, but to rationalize away our weakness in rehearsal know-how with the statement that "things will work out" or "nobody knows the difference anyway" is dishonest, even though it may be personally satisfying. How much better our ensembles would be if the students would rehearse with the same enthusiasm and care that is evidenced at concerts! A maximum realization of rehearsal potential is evidenced at clinics or festivals where

guests conductors prepare a concert with one or two rehearsals. The young musicians usually make a dramatic improvement at each rehearsal. Could it be that the guest conductor owes much of his success to the fact that he has the full attention of his ensemble and that the students are making an honest effort to improve?

If we are truly interested in improving our concerts we must improve our rehearsals, because in final analysis, *it is the rehearsal that counts!!* We should analyze the rehearsal to determine what it is that makes it successful. We should plan our rehearsals in the light of this analysis. We should *carry out* our plans.

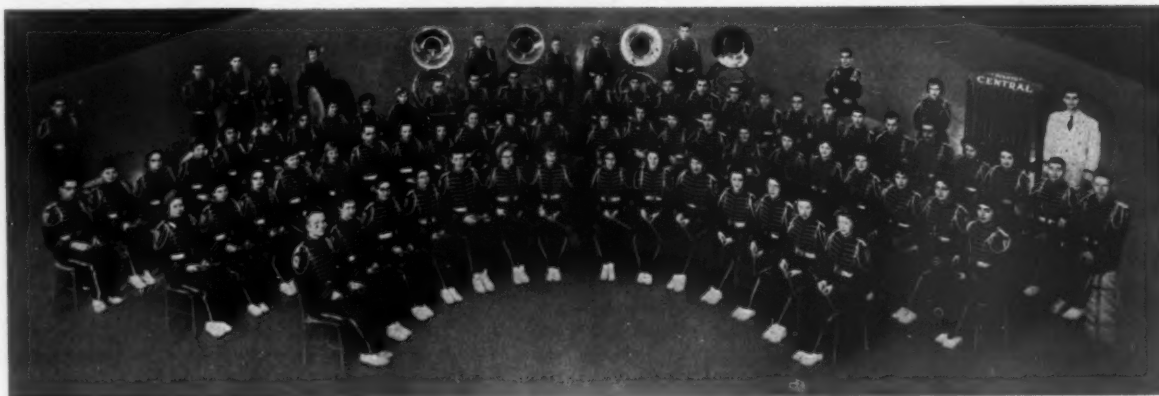
The first two essentials for a good rehearsal have been mentioned, and to review, they were: (1) the director must have the attention of his students, and (2) an honest effort to improve should characterize the students' behavior at every rehearsal. It is imperative that these two factors prevail at all rehearsals if the end result is to be success.

In addition, a rehearsal should be both pedagogically and psychologically sound. Does this rehearsal allow for a proper warm-up? Is the music challenging? What details are to be worked

out today? Are all of the students performing most of the time? Am I building a keener understanding of the elements of music? Are we performing worthwhile music? *Do we accomplish something at every rehearsal?*

Most of us *know* what constitutes a good rehearsal but two few of us *plan* our rehearsals in the light of that knowledge. We should have our objectives and means for obtaining these objectives clearly in mind. Good rehearsals do not occur by chance! A written plan for each rehearsal is of value. Perhaps a single sheet of paper with the following information on it would be sufficient: name of organization, date, order of rehearsal including notes about specific rehearsal points, and announcements. This simple lesson plan will assure minimal preparation for each rehearsal and will surely result in a more efficient use of rehearsal time.

There are not enough teaching hours in the day to utilize many of the methods designed to improve performing ensembles. However, *the hour that counts most is the rehearsal hour*. The director who is effective at rehearsals does not need to rely upon the hope that his ensemble "will do better at the concert."



Pictured above is the eighty member Duluth Central High School Concert Band. William Moody, the director, received his B. S. degree from the University of Minnesota, Duluth Branch, his M.A. degree from Butler University and is now completing work on a Ph.D at the University of Minnesota. Mr. Moody has acted as an adjudicator in Indiana, Wisconsin, and Minnesota music contests. His band is a consistent 1st Division winner in District and State Competitions.

The Importance of Being Musical

By Helen Masters
3141 Garden Avenue
Royal Oak, Michigan

As a teacher of piano, I have made some interesting observations which definitely emphasize the importance of being musical. Even a limited musical education will give an individual not only an appreciation of music, but an important means of expression and social interchange. The importance of music to society is not new — it has been important for many ages.

The word "music" is of Greek origin and included those branches of education concerned with the development of the mind as opposed to the body. The ancient philosophers laid chief stress on the educational value of music in the formation of character. The word "harmony" was the name given by the Greeks to the art of arranging sounds for the purpose of creating a definite aesthetic impression.

The understanding of music depends neither upon technical knowledge nor upon convention, but upon the listener's immediate and familiar experience of it; an experience which technical knowledge and custom can of course aid him to acquire more rapidly, as they strengthen his memory and enable him to fix impressions by naming them. Sound is the principal medium by which most of the higher animals both express and excite emotions. As a warning or a menace, sound is important in the history of the instinct of self-preservation, and its production is instantaneous and instinctive.

Because it is spontaneous, folk-music often shows real beauty where the

more systematic music of the time is merely arbitrary. Moreover, folk-music and the present music of barbarous and civilized non-European races furnish the study of musical origins with material analogous to that given by the present manners and customs of different races in the study of social evolution and ancient history.

Music, as we now understand it, expresses itself in the interaction of three elements — rhythm, melody, and harmony. Rhythm is often spoken of as "time" or the regular pulsation of music; melody is a succession of simple sounds so arranged as to produce a pleasing effect upon the ear; and harmony is the agreement of two or more united sounds.

Music provides an intensity and freedom of expression which can be very moving. An emotional force and dramatic power that appeals to our sympathies. As the saying goes — "Music can soothe the savage beast". It may be soothing, it may be exciting, it may be joyful, it may make one feel so sad that tears may come to your eyes, and it may be stirring — such as the music of a military band.

Little children, who have few inhibitions, dance and sing when they hear music. And, at the sound of music, they will blow or play any musical instrument at hand — or devise their own source of music or sound by hitting blocks or spoons together, or beating on a pan drum.

In ancient times, the people used the drums to beat out messages from

one tribe to another, as well as to beat the rhythm of their dances. The old snake-charmer used the piccolo to charm the snake and make it perform. The old medicine men used music to soothe or excite their people. And many physicians' offices today have recorded music constantly being played during office hours — as a soothing and curative measure. Thus we see music appeals to the emotions and needs of mankind, and has great variety and vitality.

In the medical field, music is useful in treating the emotions. There have been experiments in mental institutions where they have made attempts at saturating the atmosphere with music and studying the effects on highly activated patients, and have found some degree of benefit gained in so far as controlling these patients. It is a factor in soothing the patient in the doctor's office, at home, or in the hospital. It has curative powers such as increasing the patient's sense of well-being and hope for the future. Music is used by the patient listening to recorded or orchestral music, or by his playing a musical instrument of his own. Many find it the finest means of expression — both physically and emotionally.

Music also has a place in industry. Music has been piped into assembly lines, where people were doing hum-drum jobs, and they found that it relieved the monotony of the job and improved the morale and efficiency of the individual. Many banks and

large offices have music being played continuously — and find it soothes the nerves of employees. One might conceive of music as a medicine for the nerves. A more obvious way, in which music is used scientifically, is the way our department stores exploit music for all it is worth at Christmas time to stimulate customers into a holiday spirit — which of course results in extra sales.

Children first show musical expression by dancing to music or singing along with others — thus first learning to carry a tune. This much musical instinct and talent is innate, — and should be encouraged. The parents and music teacher may work together to this end. By the age of seven the child may easily begin lessons on a musical instrument. It is of great help to the child if the parents encourage and help him.

The child starts playing the piano as a beginner, and through guidance and practice — progresses gradually to the first, second, third, fourth grade, etc. in music. At first, and many times during the student's progress, the playing of the piano may not be as rewarding as when he is more advanced, but even the beginner finds enjoyment and a sense of accomplishment from his efforts. Even the beginner has a mechanism through which to express himself and it may help him to obtain poise and assurance by playing the piano before friends and relatives. All agree that this is helpful for the developing student, and make him proud of his achievement.

The child who can play an instrument has many more opportunities than other children. Often he is called upon to play in school — for other children or adults in the classroom or assemblies. He may join the school orchestra or band to play for entertainments, parades, or sport games. He may enter such competitions as piano contests for individual children, which are often put on by schools or music companies. Then there are often contests for school bands or orchestras in the state. These competitions not only provide a chance for children to win recognition and perhaps a prize, but also an opportunity to improve his playing while preparing and practicing extra hard for the contest.

As the music student grows older — he may or may not pursue his musical studies to a more extensive degree. If he does not continue with his music lessons, the instrument may only become a leisurely hobby for him, — but even as a hobby, he may find worthwhile enjoyment in it. The instrument he selects may be useful in whatever life work he may find himself. For

instance, as a teacher, he may wish to accompany students as they sing, or as a preacher, he may use his talent to help carry his message to his congregation.

Or the individual may continue with his studies so as to make his career a musical one. As his technique and ability improve, his profession becomes most enjoyable, more and more profitable, and brings more and more renown.

Anyone who plays a musical instrument will meet many new people and make many new friends by associating with others interested in music. Perhaps they may join an orchestra or a band, or play accompaniment or solo work in their church, school, or other organization. Or the individual musician may give his own recitals, or just play for his personal friends at home.

When a person is musical — he is able to appreciate music to a greater extent. He can appreciate not only his own efforts, but those of others. When listening to a concert, he is able to feel every intonation and emotion of the music, as well as appreciate the technique and physical achievement.

Instrumental lessons are available to all children through individual private teachers, or through classes in schools — day or evening classes. Pianos or other instruments may be bought or rented for practice and lessons. Piano books, with real little keyboards, are available for children of four years of age. As they learn their numbers — they learn to play little tunes. An interest is thus instilled in the child at an early age.

Let's Talk Piano

(Continued from page 12)

she is responsible. The structure of music can be best understood through the piano keyboard over any other instrument. This does not necessarily mean that the classroom teacher must be able to play the piano well (though this is a great asset if she does), but rather that she can play a simple chordal accompaniment to the songs in the song text, and to pick out tunes of unfamiliar songs on the piano. More and more teacher-training institutions are concentrating on this kind of piano knowledge for the prospective teacher, rather than straight piano lessons. As a result the new teachers are better prepared to teach music.

It is somewhat surprising to find those music education majors who are specializing in the instrumental aspect of school music teaching (band and orchestra) who resent the time they are re-

quired to spend in learning how to play the piano. I doubt there is any band or orchestra instructor who is currently teaching that wouldn't support this requirement of music education majors. It is highly essential to be a good musician on a chosen solo instrument, such as violin, clarinet, or cornet, but to have some facility to use the piano keyboard is so very valuable. It makes it possible for the instructor to play accompaniments for students, to accompany singing at assemblies, and to illustrate chord structure and to emphasize aspects of music the band and orchestra is going to perform. It is very short-sighted of any student of music education to resist the wonderful opportunity to have some keyboard facility. It will come in handy many times a day the rest of his professional life.

On this coastal trip in Oregon, Washington and California, I have had occasion to give several general workshops on classroom music. On every occasion there has been opportunity to illustrate how the keyboard can make the use of the autoharp and the bells so much more clear, and to expand their use for a broader understanding of music in general. The teachers have demonstrated a high degree of interest in the use of paper keyboards to teach these fundamentals through these other instruments as well as the piano. Teachers have been surprised how easily they can sing in harmony after they have seen the structure of harmony at the keyboard . . . they literally SEE what they are SINGING. More music supervisors should consider the use of this device at their workshops for teachers. The piano no longer remains a frightening and mysterious instrument, of value only to the specially talented.

The number of adults beginning to take music at the late age of fifty and over is growing. This is due to more leisure time available to all of us. The keyboard instruments are the most attractive, because it is possible to produce the full harmonic effect on them which is truly most satisfying. In one studio where adults learn in groups, it was found there are more men taking than women, and most of the men who are taking piano have wives who already play. They have learned how much pleasure it can be to be able to play piano duets and to be able to play for one another. There is nothing quite so much fun as "family music activities."

The End

Do you have a
SMART IDEA

Send us a photo and/or
write-up



THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

AMERICAN SCHOOL BAND *Directors' Association*

FAREWELL AND GREETINGS FROM ASBDA PRESIDENT

It Is Time To Say FAREWELL

By Everett L. Roberts
ASBDA President 1960

The American School Band Directors Association is an organization of sincere, conscientious, top flight instructors of students of wind and percussion instruments. Teachers who are dedicated to the creation of fine citizens. Citizens who will possess those attributes of spiritual values, aesthetic values, transcendent values and the recognition of beauty as well as that which is necessary for the defense of a nation. Teachers whose efforts will help replenish a society with those elements of human status and dignity worthy to be called "culture."

To achieve such goals there is of necessity certain needs and requirements. Requirements of physical, technical and material nature. Adequate housing, adequate techniques and adequate proper materials to fit the many situations that arise. There is also that very important need to educate the lay public, parents and school administrators in the necessity of placing music and the other arts in their rightful position of emphasis.

The American School Band Directors Association is dedicated to these purposes and objectives. This organization is not a haphazard group of card carrying band masters whose main purpose is to gain some degree of prestige by paying their annual dues to the treasury of a national association. The problems at hand call for band directors of action and intent. The problems call for a complete study of all facets of the instrumental music program. The problems at hand call for a complete study of the philosophy of American education. Bands have a much more important function in the education of American youth than that of only supplementing the athletic program.

During the past eight years the A.S.B.D.A. has made great strides in the evaluation of the instrumental music program. Our A.S.B.D.A. research committee, under Dale C. Harris as general

chairman, has unearthed tremendous amounts of information. This information is available as a result of committee reports and publications. This material was on exhibit at the Midwest Band Clinic in Chicago, December 14-17, 1960. It may be obtained from Seymour Okun, 17367 Pinehurst Street, Detroit 21, Michigan.

As I look back over the past year there comes to me a feeling of great satisfaction. To be associated with members of The American School Band Directors Association is satisfying within itself. To be chosen to serve as president of this fine organization and assume the responsibility of the administration of its many and varied activities is indeed a challenge.

Our 1960 convention is past. To those who so willingly and diligently assisted go my sincere appreciation. Pat Arsers and Tommy Fielder came through with flying colors in their duties as local co-chairmen in San Antonio. The chairmen of the many committees gave untold hours in continuing the work of A.S.B.D.A. Certainly Mac Carr of River Rouge, Michigan, deserves a special word of commendation for his efforts as chairman of the national organizing committee. Fred Wiest now of Oakland, California, performed an outstanding job as chairman of associate membership. Arthur Brandenburg of New Jersey turned in his usual magnificent job as A.S.B.D.A. editor of THE SCHOOL MUSICIAN. Walter Lake of Iowa, handled the duties of chairman of the National Membership Committee in a most competent manner. The officers and board spent some twenty-nine hours in session during the convention. To each and every member of this board I offer my deepest appreciation. Without their devotion to the business of A.S.B.D.A. we would accomplish little. No president has had a more willing or co-operative group of hard working and straight thinking board members. The finest of organizations are made of such personnel as these men.

Every A.S.B.D.A. member present showed their approval of the election of Dale C. Harris to honorary life presi-

dent of A.S.B.D.A. His has been the guiding hand that has brought our organization to the high professional standards that exist today. With such leadership and farsightedness as that shown by our honorary life president and past presidents we can not help but move forward.

During the past year I have become more convinced than ever that A.S.B.D.A. is built upon a firm foundation of principles. We as members must ever guard these founding principles. There is always some individual or group waiting to find fault with any successful organization. A.S.B.D.A. is a successful association and has been recognized as such throughout the country.

To those newly elected officers I offer my heartiest congratulations. You have before you a very difficult yet rewarding year.

It has been my pleasure and privilege to serve as president of A.S.B.D.A. Thanks for this opportunity of professional growth.

It Is Time To Say GREETINGS

By Mac E. Carr
ASBDA President, 1961

This letter will be the first of a series of direct communications to the membership, that will come to you from the Office of the President during 1961, whether you be Active, Affiliated or Associate. It is my personal belief that we may have a stronger organization if we are all kept well informed.

First, let me thank you most sincerely for the trust you have placed in my ability to administer the Executive Office during the present year. I humbly pray that I may be able to justify this trust to your personal satisfaction.

We are already working on your 1961 Convention to be held in Cleveland, Ohio. The Convention planning committee has been appointed and the following members have accepted their obligation to serve you in this capacity. They are Emil Puffenberger, past president, Charles Ruddick, Coordinator of the Convention Committee and myself. It is this group that will be responsible

to the Executive Board for the results of the 1961 convention.

The Cleveland Convention Committee, with whom the Planning Committee will work, also has been appointed. At the request of the Ohio membership the following committee has accepted their prospective duties: Charles Rud-dick, Coordinator and Co-Chairman, Dale Harper, Co-Chairman, John Far-inacci, Co-Chairman, Emil Puffenberger, past national president, Royal Reynolds, immediate past state chairman and Wayne Reger, present state chairman.

Both of these committees met in Cleveland at the Pick-Carter Hotel on October fifteenth. At that time we met with the sales manager of the Hotel and outlined our needs. He in turn outlined the facilities of the Hotel. As a result we have entered into an agreement with the Pick-Carter Hotel for the use of Exhibit space, conference rooms, Banquet facilities, General Meeting, and concert Hall. They will hold reservations for our membership, up to 350 rooms. Conference rooms and suites have been reserved for the 26th of December, all other rooms for the 27th to the 30th of December, 1961 inclusive.

Disregarding the fact that all Executive Officers think that they had the best hotel arrangements. We feel that this convention will prove to all of you that no finer facility is possible than the Pick-Carter Hotel in Cleveland. I can honestly say that I have never seen a hotel with such concentrated array of room facility. If it had been custom built for us it could not have served our purpose better.

All meetings, with the exception of the Banquet, will be held near the Exhibit Area. All of our needed facility from the Secretary's rooms to the Executive Headquarters will be held on the mezzanine floor. All conference and meeting rooms open into this Exhibit area. There is a ramp from the parking area that opens directly into the Exhibit space making it most convenient for exhibitors and performing units alike. We shall have room this year to accommodate some fifty-seven Associate Members with Exhibit Space. The tables are to be eight feet long,

You will be interested to know that the convention will open with a Band Concert and General Session at 10:00 a.m. on December 27, and close with the Election of Officers in the afternoon of December 30, no later than 3:00 p.m. It will be necessary to call the various standing Committees and Executive Board into session on the 26th of December so that we may have their reports ready for the opening session the following morning. Exhibits will be open the evening of the 27th and will be

given a concentrated display of three hours daily for both the 28th and 29th of December.

I will mention just a few of the plans that are underway at this time. We are planning four clinics. Two of these are on instruments never before heard at our conventions. Two years ago you told the Executive Board that the thing you wanted most was to hear Bands. This we are doing and we plan short concerts by some one dozen groups.

One of the innovations of this convention will be the performance of compositions written by A.S.B.D.A. members, where the merit and worth of the composition is so indicated. We are doing this not only to aid our own active membership but also to give the various Associate members who are publishers of music a chance to hear the manuscripts under laboratory conditions.

We shall be enlarging upon these items mentioned above, in more detail during the months that follow. I do want to emphasize the fact that during 1961 my office will be open to any of

the membership, both day and night, twenty-four hours of the day.

I am happy to inform you that starting with the February issue, this column will have as its editor, Philip Fuller, 120 Byrd Drive Fairfax, Virginia. Any copy or information that is to be published should be cleared either through his office or that of the President's.

At this point I wish to express the gratitude of the entire membership of the American School Band Directors Association to the past president and until now editor for the magazine, Arthur Brandenburg of Elizabeth, New Jersey. As you know Arthur's retirement has caused him to resign this position with us as Editor. The best wishes of the combined membership goes out to Arthur upon his retirement with the hope that what ever venture he attempts at this time will become a real success.

I want to repeat and emphasize that our greatest pleasure during the term of our office, will be to serve you well with efficiency and dispatch.

The End

TEAM WORK IN '61 CAN DECIDE FUTURE OF FREE PEOPLE

Twenty years ago few people would have believed the vast movements in science and economic structure that were to take place in the next decade.

And even ten years ago few people would have found difficulty in comprehending the many scientific breakthroughs that were yet to come.

Yes, this is progress.

It is the sign of a healthy country. A country always looking forward toward the future hopefully — dedicated to the principles of constant change and advancement. This, together with a keen anticipation of good things to come, is our heritage.

But it is not any individual nor any group standing alone who will determine the course that is to be taken in 1961. It is up to each individual and each group to decide what steps should be taken to best serve the interests and common good of his fellow men.

Only teamwork can unite the people of our great Country — a team of people working together to promote the best possible standards of living for the Nation as a whole. And with this in practice our strength will stand out as an inspiration to peoples all over the world.

And what is more important — it will


serve to set an example for others to follow.

1961 means the continuing of our efforts toward:

- The participation in the principles of freedom and justice upon which our government stands.
- A renewed faith in the American way of life and the golden rule.
- The adoption of the philosophies set forth by our Constitution and the Bill of Rights.
- The over-all strengthening of our moral character by adhering to what we believe is right.
- The practice of assuming the role of free Americans and the precious right to vote.
- A more harmonious society which breeds mutual cooperation and respect.
- A re-evaluation of problems facing us at home, at work, and in the world, so that the end result will be in the best interests of all concerned.

And 1961 is just the beginning!

Resting on laurels is not one of our American customs — it acts only as a symbol of our strength and as a reminder of the responsibility for continued growth in the future.



National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana
THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

NCBA Current Committees

Our current committees are listed for your convenience so that you may know the scope of our activities and offer your ideas, knowledge, and experience to the various chairmen who are working hard to make the NCBA accomplish its role in Catholic Band work.

Officers for 1960-61

- Robert F. O'Brien, President (Box 556, University of Notre Dame, Notre Dame, Indiana.)
Bro. Glennen Mertens, SM, Vice President (1909 N. Kingshighway Blvd., St. Louis, Missouri.)
E. T. Kanaskie, Secretary-Treasurer (4460 South Austin, Milwaukee, Wisconsin.)
James Phillips, National-Coordinator (29C Vetville, Notre Dame, Indiana.)
Rev. Innocente Clementi, SBD, National Chaplain (Mary Help of Christians School, East Chelsea, P.O. Box 175, Tampa 5, Florida.)

Constitutional Committee

- Robert A. Elliott (chairman), Box 204, Dodson, Montana
Rev. George C. Wiskirchen, CSC, 7655 Dempster St., Niles 31, Illinois
Bro. Stephen Cavis, CSC, 135000 Detroit Ave., Lakewood 7, Ohio

CMEA Liaison Committee

- Bernard Qubeck, (chairman), Box 863, St. Joseph's College, Rensselaer, Indiana
Bro. John Hanon, CSC, 1500 Lincoln Avenue, Evansville 14, Indiana
Sister Mary Aniceta, OSB, 3740 Forest Ave., Kansas City 9, Missouri

Convention Program Committee

- Bernard Qubeck, (chairman), Box 863, St. Joseph's College, Rensselaer, Indiana
James F. Herendeen, 1042 Culver Place, South Bend, Indiana
James S. Phillips, Box 662, Notre Dame, Indiana

Philip Welter, St. Cloud Cathedral High School, St. Cloud, Minnesota
Henry Ketterer, 2602 N. 26th St., Phoenix, Arizona

Membership Committee

- James S. Phillips (chairman), Box 622, Notre Dame, Indiana
Roy Emerson, 2523 Day, Grand Rapids, Michigan
Ralph Capasso, 2701 Miami St., South Bend, Indiana
Bro. Robert Weissert, SM, St. Joseph's High School, Victoria, Texas

Nominating Committee

- Robert F. O'Brien (chairman), 1452 Glenlake Drive, South Bend, Indiana
Bro. Glennen Mertens, SM, 1909 N. Kingshighway Blvd., St. Louis, Missouri
E. T. Kanaskie, 4460 So. Austin, Milwaukee, Wisconsin
James S. Phillips, Box 622, Notre Dame, Indiana
Rev. Innocenti Clementi, SBD, Mary Help of Christians School, East Chelsea P.O. Box 175, Tampa 5, Florida

Program and Literature Committee

- Adam Lesinsky, (chairman), Box 863, St. Joseph's College, Rensselaer, Indiana
Robert J. McNulty, 1706 Avalon, Joliet, Illinois
Col. Harry Mendelson, 4425 Touro St., New Orleans 22, Louisiana
Joseph M. Woods, 5319 Northcrest Drive, Fort Wayne, Indiana
Gerald J. Schneider, 3217 S. 25th St., Milwaukee, Wisconsin

Public Relations Committee

- Sister Mary Urban (chairman), St. Mary's High School Walsenburg, Colorado
Daniel Dell-Calce, 4209 Hawthorn, Huntsville, Alabama
Bro. Leonard Leary, CSC, 24 W. Elm Ave., Monroe, Michigan

Salary, Budget, and Tenure Committee

- Frank B. Herring, (Chairman), St. John's University, Collegeville, Minnesota
Francis N. Scholtz, 57 Garden Court, Appleton, Wisconsin
Robert F. Brown, 352 Weber Street, South Bend, Indiana

Sousa Memorial Committee

- James S. Phillips, (chairman), Box 622, Notre Dame, Indiana
Walter Kuebler, 557 Mackinaw, Calumet City, Illinois
Howard C. Hornung, 204 E. Tinkham, Ludington, Michigan

Standards Committee

- Thomas Jotte (chairman), 212 E. O'Fallon St., Caseyville, Illinois
James F. Herendeen, 1042 Culver Place, South Bend 16, Indiana
Charles Armstrong, Christ the King School, South Bend, Indiana

Summer Band Committee

- James F. Herendeen, (chairman), 1042 Culver Place, South Bend 16, Indiana
Robert F. O'Brien, 1452 Glenlake Drive, South Bend, Indiana
James S. Phillips, Box 622, Notre Dame, Indiana
E. T. Kanaskie, 4460 South Austin, Milwaukee, Wisconsin
Bro. Glen Mertens, SM, 1909 N. Kingshighway Blvd., St. Louis, Missouri
Sister M. Celena, CSC, Schlarman High School, Danville, Illinois
Robert F. Brown, 352 Weber St., South Bend, Indiana

White House Conference (Governor's Youth Council)

- Bernard Qubeck (chairman), Box 863, St. Joseph's College, Rensselaer, Indiana

White House Conference (Indiana)

- James F. Herendeen, (chairman), 1042 Culver Place, South Bend 16, Indiana
The listed committees represent the widespread activities and interest of the NCBA in every phase of our national Catholic band program. You can assist your association by active contributions to your committee chairmen. They need your constant help and advice based on the tremendous amount of experience that is available in the NCBA. Help them do a good job so in turn they can help the NCBA present a comprehensive program at our forthcoming convention at Notre Dame.
(Turn to page 57)



THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

As we write this article we are anticipating a wonderful meeting at Mid-West where we will have our annual luncheon. A report will be given in the next column for those of you who will be unable to attend.

Several of the chapters will have had their annual meeting before this article will have been published, but we feel it is well to enumerate the various obligations of the Chapter to the National Office.

1. The chapter shall annually submit a nominee for president, vice-president, and two directors. Deadline — April 15.

2. The chapter secretary shall submit an up-to-date, complete roster of chapter members with their addresses which must reach this office by April 1. This is imperative for the National Election to be democratic.

3. The chapter secretary shall submit an up-to-date roster of honorary members honored as such by your chapter.

4. The chapter secretary shall send a per capita fee of \$3.00 for active members to the Executive Secretary by June 1 each year. The increased per capita fee from \$2.00 to \$3.00 entitles each member to a year's subscription to the School Musician. When sending in the per capita fees be sure to send a roster giving names and addresses for all who are to receive the magazine.

5. The chapter secretary shall send the National Office \$10.00 per annum for secretary salary.

6. The date and location for the future annual business meeting of each chapter should be sent to the National

Office by June 1 each year.

7. A report of each annual business meeting giving the election of officers, etc. should be sent to the National Office within one week following the annual meeting. It is recommended that a copy of the minutes of each meeting be sent.

8. Each chapter should submit at least one news article per year for the Official Column in The School Musician. This is to be sent to the National Office for co-ordination.

9. It is recommended that the oath be taken at the beginning of each business meeting in order to impress the membership with the seriousness of our order.

10. The membership pins, certificate cards, and past president's pins should be ordered well in advance of need. Preferably by June 1 for the coming year.)

Note: The National Office is in the process of signing a contract with our pin manufacturer. When these arrangements have been completed the chapter will continue to order through the National Office for certification purposes. The manufacturer will furnish the pins directly to the chapter and the chapter will be financially responsible for the pins to the manufacturer. The certificates and cards will still be furnished from the National Office.

This is a reminder regarding the get-together luncheon which will be held at the Mid-East Instrumental Music Conference on Friday, March 10, 1961 in the Penn Sheraton Hotel in downtown Pittsburgh.

May we ask that chapter officers please send orders for materials or rosters on separate sheets of paper. Often details can be overlooked when they are inserted within the body of a letter.

Send all correspondence to Jack H. Mahan, National Executive Secretary, 2019 Bradford Drive, Arlington, Texas.

In Case You Didn't Know

Our New Year is an adaptation of the old Roman calendar ordered revised by the Emperor Julius Caesar in 45 B. C. In the Julian Calendar, April, June, September and November all have 30 days with February having 28 days and a 29th day every four years. All other months to have 31 days. In the computation of the month, the days were counted backward from the Kalends (first day), the Ides (fifteenth day of March, May, July, October and 13th day of other months), and the Nones (8th day before the Ides): Thus January 10th was the fourth of the Ides of January.

U. of Michigan Band To Tour Russia in 1961

The University of Michigan's Symphony Band has been formally invited to make a tour of the Soviet Union, the satellite countries and certain Mediterranean countries, William D. Revelli, conductor of bands, has reported.

The U. S. Department of State's invitation calls for a tour extending from approximately Feb. 20 to May 29, 1961, Dr. Revelli said. The U-M Symphony Band is the first university band to be so invited and the tour would be made under the President's International Program for Cultural Exchange Presentation, which is a program of the State Department.

Dr. Revelli said the State Department would assume all costs of the trip as it did for similar tours of the Boston and Philadelphia symphony orchestras and the American Ballet Company.

Permission for the band to make the trip, subject to a few details, has been granted by a committee made up of James B. Wallace, dean of the School of Music, and Vice President James A. Lewis and Lyle M. Nelson.

In sending the invitation to the Symphony Band, Heath Bowman, chief of Educational and Cultural Affairs, said, "At this time, we wish to express to you and all officials of The University of Michigan, as well as to Dr. Revelli and the students who will be members of the band, our profound gratitude for making it possible for them to go. It is our strong belief that such tours are of inestimable importance today in our cultural relations with other countries, and the University should take pride in its participation on this endeavor. It is a favor indeed to all citizens of our country."

U. of Michigan V and I Conference — January 13-14

The 16th annual Midwestern Conference on School Vocal and Instrumental Music will be held at The University of Michigan Jan. 13-14, 1961.

The conference is sponsored by six educational agencies: The Michigan Band and Orchestra Association, the Michigan School Vocal Association, the Michigan Music Educators Association, the Michigan Unit of American String Teachers Association, and the U-M School of Music and Extension Service.

Musical highlight of the conference will be the evening concert Jan. 13, presented jointly by the U-M Symphony Orchestra, conducted by Josef Blatt, the combined University Choirs, conducted by Maynard Klein, and the Symphony Band, conducted by William D. Revelli.

MARCHING CONTEST AT ENID NOW CONSIDERED TOUGHEST IN NATION

Marching Contests To Be Held On May 3rd and 4th

Band directors everywhere agree that the marching contests at the Internationally famous Tri-State (National) Music Festival held each May at Enid, Oklahoma has gained the reputation as being the "toughest" school band marching contest in the nation. A First Division in the Enid Contest is like winning a First Place in any State contest. Winners consider their awards among their finest treasures.

Competition is so keen that it requires eight Judges to select the winners. Before a band takes the field, it is put through a rigid military-like inspection. It is very seldom that a band does not get a perfect score in this category for students and directors alike spend a week or more on the old fashioned "spit-and-polish" discipline. These bands are considered the finest disciplined in the nation.

Many bands perform extremely complicated routines on the field. An outstanding example was the performance given by the Joliet Grade School Band when it played the original score of the Finale to the New World Symphony, by memory, while performing a precision series. Separate Judges score on such categories as "playing" (highest points allotted to this category), "Cadence," "Special Manuevers," "Alignment," "General Effect," and the like. It is interesting to note, that the consistent winners in the CONCERT CONTESTS are also the consistent winners in the MARCHING CONTESTS. This proves the theory that a good band is a band that can *march* as well as *play*.



Mr. Lowell Little, Director of Bands at the Texas Womans University inspects the Phillips Texas High School Band as a part of the marching competition held each year at the Enid, Oklahoma, Tri-State (national) Music Festival. This year the marching competitions will be held on the evenings of May 3 and 4.

The marching contest is divided between two evenings. The first evening will be May 3rd, the eve of the start of the three day festival. May 4th marks the second evening devoted to the marching competitions. There are special "Classes" for different sized schools in the Elementary, Junior High, and Senior High Schools. Special Classes are arranged for Bugle and Drum Corps. It should be remembered that any public, private, or parochial school in the United States and Canada is eligible to enter any or all events in the Enid Festival.

During the three day Festival, contests are held for soloists, ensembles, large performing groups for vocal as well as instrumental. Concert Contests for Orchestras as well as bands are scheduled, as is Sight Reading. The Stage Band Contest has grown each year. The Million Dollar Parade attracts more than 100 bands.

Here then, is a wonderful place for communities to send their bands, orchestras, and choruses, to receive a wonderful educational experience.

To learn more about this great Festival, write direct to Dr. Milburn E. Carey, Festival Manager, University Station, Enid, Oklahoma. He will be happy to send you a free brochure describing the festival in complete detail. The dates of the festival are set for May 4, 5, and 6, 1961.

Teamwork Tips

"Don't worry when you stumble — get up and start over. Remember, a worm is about the only thing that can't fall down."

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

Happy New Year! We trust Santa was good to you all. And we're wondering how many new organs found their way to your homes. Aren't they something? And there's so very much music being published just for you. This past month we received some repeats on Hit Parade Extras — 34 of them in each book — this time they stress the ones for *Conn organs* and for *Wurlitzer organs*; and there's a new one to us: Hit Parade Extras, 34, Dixieland! These are all distributed by *Edwin H. Morris, Inc.* of New York and the first two sell for \$2.50 and the Dixieland book for \$2.00. The Dixieland folio is written for piano but here we go again with the remark to the advanced organist: you should be able to adapt piano music to organ easily — and this is a good book.

Of course, to the school kids, we're going into semester exam time and to Mom and Pop it's time to clear up the debris from holiday decorations and get it stored away for another year. But — there comes a time in all well laid plans to relax for a few minutes and this is a good time to sit down to the organ and play a few well chosen tunes. How is the technique coming — or is it — and have you hit that spell we all hit when everything sounds blaaa? That's when we roll up our sleeves, take a good breath, talk to ourselves a bit, and start over. And, you know, it works? Not just like that — but it comes back quick when you really try. Trouble is, you have been coasting for a while and it shows — but dig in again and that shows too. Playing an organ, or/and learning to play an organ isn't exactly easy for most of us, but it should be a joy — something we really want to do and enjoy doing. If it's work it can still be fun, if we look at it that way. Again we repeat, there are a few individuals who can work their little hearts out and will never be able to play an organ or possibly any other musical instrument. But don't say you cannot until you've given it a good try. And don't join that small circle just as an excuse to get out of working at it.

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MID-EAST INSTRUMENTAL MUSIC CONFERENCE

March 8-11, Penn Sheraton Hotel, Pittsburgh

Educators, administrators, and those interested in music education are marking down March 8, 9, 10, and 11 as dates to remember. This is the period for the Mid-East Instrumental Music Conference in Pittsburgh. Sponsored by Duquesne University, the Mid-East looms as a must for music directors. Seven bands, including the U. S. Army Field Band; seven concerts, featuring top dance, marching and symphonic bands; eight clinics, with nationally renowned musicians; and displays showing the newest and best in instruments, music and a wide assortment of related items promise to make the Mid-East a convention worth attending for the school musician. The welcome mat is out — that's the Penn Sheraton Hotel, Pittsburgh. Registration begins at 4 p.m. Wednesday, March 8. Here's the lineup that will be making news in the East come March:

Wednesday, March 8, 1961

4 P.M. Registration Opens. Fee — Adults \$2 and Students \$1 for entire conference.

8 P.M. Concert by U. S. Air Force Men of Note, Johnny O'SeeKee, leader.

10:30 P.M. Get-acquainted mixer sponsored by Duquesne University School of Music.

Thursday, March 9, 1961

9 A.M. to 10:30 A.M. Stage Band Clinic, SMSgt. Johnny O'SeeKee, Clinician; Fred Kepner, Guest Clinician; Charles Suber Moderator; McKeesport High School Dance Band/Demonstration Group. J. Krysik, Director.

10:30 A.M. to 1:30 P.M. Visit the Exhibits.

1:30 P.M. to 2:15 P.M. Brass Clinic, "An Experimentation in Brass Instrumentation for the Concert Band" Willard Musser, Clinician.

1:30 P.M. to 2:15 P.M. Marching Band Clinic, "Marching Band Techniques" Willard Musser, Clinician.

3 P.M. to 4 P.M. Concert. The Penn Hills High School Band, Fred Williams, Director.

4 P.M. to 7:45 P.M. Concert, The U. S. Army Field Band, Lt. Col. Chester Whiting, Conductor, Capt. Robert Bierly, Assistant Conductor.

Friday, March 10, 1961

9 A.M. to 10:30 A.M. Woodwind Clinic, Saxophone Recital, and Clinic, Vincent Abato Clinician.

10:30 A.M. to 1:30 P.M. Visit the Exhibits.

1:30 P.M. to 2:45 P.M. Band Clinic, "Show Music for the Concert Band," Alfred Reed, Clinician.

3 P.M. to 4 P.M. Concert, The Joliet, Illinois Grade School Band, Charles Peters, Conductor.

4 P.M. to 7:45 P.M. Visit the Exhibits.

8 P.M. to 9:30 P.M. Concert, The Duquesne University Symphonic Band, Don McCathren Conductor with Vincent Abato, Saxophone Soloist.

10 P.M. to 11:30 P.M. Concert, The United States Air Force Men of Note SMSgt. Johnny O'SeeKee, leader with Duquesne University soloists.



Robert Washburn, one of the top young composers in the country, has written a work to be premiered at the Mid-East Conference. Mr. Washburn recently was awarded a Ford Foundation grant in the field of band composition. Experts think his Mid-East premiere could improve brass instrumentation of the concert band.

Saturday, March 11, 1961

9 A.M. to 10:30 A.M. Woodwind Clinic, "The Clarinet As I See It," Reginald Kell, Clinician.

10:30 A.M. to 1:30 P.M. Visit the Exhibits.

1:30 P.M. to 2:45 P.M. String Clinic, "Improving String Tone," Frederick Muller, Clinician.

1:30 P.M. to 2:45 P.M. Percussion Clinic, "Modern Trends in Percussion Education," Richard Schory, Clinician.

3 P.M. to 4 P.M. Concert. The Pittsburgh All City Inter-High Schools Orchestra, Stanley Levin, Conductor.

60th Birthday of Aaron Copland Honored by B&H

Aaron Copland's Sixtieth Birthday on November 14th was honored by Boosey and Hawkes with the issuance of a complete catalog of his works, published and unpublished. The book is arranged chronologically and each work is accompanied by full details as to its first performance, the artist or group performing, instrumentation, etc. It is illustrated with four photographs and two appendices which list the works by 1. Alphabetical Order (completely cross-indexed) and 2. By Category. The catalog, soft bound, will retail for \$2.00 and will be uniform in size with the catalog published in honor of Stravinsky's Seventy-Fifth Birthday two years ago.

During the past year Mr. Copland's honors have included his being elected an honorary member of England's Royal Academy of Music. He has also received the Benjamin Franklin Membership in the Academy of Arts. Mr. Copland has conducted orchestral concerts in five countries including the U.S.S.R. during the past season. On March 2nd, 1961 his latest work, a NONET which was commissioned by Dunbarton Oaks, will receive its world premiere there. Following its premiere, the work will receive additional performances in Los Angeles, Boston and London during May 1961.

AMC Continues to Loan Music Films to Schools

Last year more than 300,000 elementary school children viewed two American Music Conference slidefilms designed to stimulate interest in instrumental music. These two non-commercial, full-color slide-films interested many youngsters in music and musical instruments.

"You Can Make Music," the first of the 15-minute films, introduces children of grades two through five to various musical instruments and the benefits and pleasures of self-made music. "Music in Our School," designed for sixth to ninth grade students, presents the benefits and advantages of organized school music groups and encourages youngsters to participate in band, orchestra and choral programs.

AMC slidefilms are loaned for two weeks periods to allow showing throughout the school system. Schools are charged for return postage only.

For a descriptive film folder and booking reservation forms, write to American Music Conference, 322 South Michigan Avenue, Chicago 4, Illinois.

MID-WEST BAND CLINIC ENJOYED BY OVER 5000

Once again the time has come and gone for the annual December meeting of the Mid-West National Band Clinic — and yet, in the words of a song of a by-gone era, "The melody lingers on." Amid a gay and gala setting of red and green, interspersed with sparkling Christmas trees to match the Holiday season during which it was held, the 14th Annual Mid-West National Band Clinic was host to an enthusiastic audience of well over 5,000, who came from almost all corners of the world to the Hotel Sherman in Chicago for this once-a-year grand and glorious musical experience. From Massachusetts to California and from Florida to Oregon, as well as practically all of the other states, and of course, Canada, school music people assembled in the great convention city of Chicago to enjoy four days of music and inspiration last December 14-17 as only the Mid-West National Band Clinic can supply it.

After registration on Wednesday afternoon, December 14, the rest of the afternoon was free for visiting the Repair Shop Open House at the Lyons Band Instrument Company, browsing among the displays by Music Publishers, Uniform Companies, exponents of the art of Fund Raising, and many others, and an Open Rehearsal of the "Sixth" All American Bandmasters' Band. All of this was accomplished with much hand shaking and exchange of greetings with friends from far distant places.

The Grand Opening Concert was presented in the Grand Ballroom on Wednesday evening, December 14, by the Pampa Senior High School Band of Pampa, Texas, under the very capable direction of W. E. "Bill" Tregoe. Needless to say, this superb band was just what one would expect that "giant" Texas to produce. Guest conductors were Commander Charles Brendler, United States Navy Band; Ray Dvorak, University of Wisconsin; Graham Overgard, Wayne State University; Don McCathren, Duquesne University; Richard Bowles, University of Florida; and John Cacavas, Composer. Lawrence Wiehe of the United States Navy Band was Guest Trombone Soloist. The concert was followed by a "Get Acquainted" reception with refreshments of Doughnuts and Coffee and delicious Fruit Cake, courtesy of the Manor Baking Company of Texas.

Those who arose with the proverbial "early bird" on Thursday morning, and there must have been many to judge by the over-flow crowd in the combined Louis XVI Room and Crystal Rooms, enjoyed a splendid Cornet-Trumpet Clinic at 9:00 A.M. by Gordon Finlay, Solo Cornetist of the United States Navy Band of Washington, D. C. He was introduced by his own distinguished Leader, Commander Brendler.

Thursday forenoon also offered a marvelous concert by the Bay Village, Ohio, High School Band, directed by Rowland F. Hosmer. George Reynolds of Carnegie Tech was both Guest Soloist and a Guest conductor. Other Guest conductors with the Bay Band were Fred Wilkins, Frederic Mueller, Clifford Barnes, and Colonel Earl D. Irons.

Perhaps one of the most famous of all bands is the Joliet, Illinois, Grade School Band directed by Charles S. Peters, which appeared for a third time at a Mid-West National Band Clinic on Thursday afternoon, December 15. The audience was thoroughly captivated with the ease and aplomb with which those little fellows coped with a big number such as "Tannhauser." Dr. Frank Elsaas, Director of Bands, University of Texas, and formerly soloist with the Goldman Band of New York City was guest cornet soloist. Directors appearing with Mr. Peters were Robert C. Slider and Robert D. Haddick, directors of the Junior High School Bands of the Joliet Public Schools, and the ever-popular composer, Paul Yoder of Ft. Lauderdale, Florida.

Two clinics completed the Thursday afternoon schedule, with time left open for visiting exhibits in the three large display areas adjoining the Grand Ballroom. A most interesting Percussion clinic was presented by Haskell Harr of Chicago, with Ernest Caneva of Lockport as Chairman. At the same time, Dean H. E. Nutt of VanderCook College conducted a clinic that was as remarkable as its title, "The Johnny One-Note Band." Chairman of this inspirational event was Clifford P. Lillya of the University of Michigan.

Before 8:00 P.M. Thursday the Grand Ballroom was again crowded to capacity; this time to hear the Central High School Band of Helena-West Helena, Arkansas, directed by Don Davis. From participant to director in one short year seems to be a big step, yet that is what Director Davis achieved. In 1959 he sat on the stage as a member of the Alto Clarinet section of the Bandmasters' Band and in 1960 he occupied the limelight on the podium as director of his own very fine band. Guest conductors were Commander Charles Brendler, Glenn Cliffe Bainum, Dr. Peter Buys, John P. Paynter, and Dr. Richard Worthington. Guest soloists, who were also Mid-West Clinicians, were Gordon Finlay and Harold Walters.

Early Friday morning the Louis XVI Room resounded with the sound of "reeds" as Don McCathren of Duquesne University, Pittsburgh, presented the "Techniques of Playing the Lower Voices of the Clarinet Family," a clinic which proved to be most interesting and informative. H. E. Nutt acted as Chairman.

Friday forenoon found another eager audience assembled in the Grand Ballroom for the concert by the Otterbein, Indiana, High School Band, of which Gladys Stone Wright (Mrs. Al G.) is the director. This was the first time in the 14 years of the Mid-West Clinics, that the Mid-West has had a high school band directed by a member of the feminine gender. (There have been two lady directors before, but their bands were grade and junior high.) Another remarkable feature was that this band of 85 comes from a town of 690 with a high school of 123! And yet they played like professionals. Guest conductors were Commander Brendler, Karl L. King, Al G. Wright, Robert Hawkins, and Evelyn Baker of Gresham, Oregon. Guest artists performing with this exceptional band were William Ludwig Sr. and William Ludwig Jr.; Frank Scimonelli, Post horn soloist of the U. S. Navy Band; and a group of instrumentalists perhaps better known as composers: Harold Walters, Paul Yoder, Howard Akers, Frank Cofield, Clifford Barnes, and David Bennett.

The Phi Beta Mu Luncheon on Friday noon was well attended. Immediately following the noon hour, the VanderCook College of Music Band, directed by Richard Brittain, presented an excellent concert. Guest soloist was Vincent Abato in a new Concerto for Reed Doubles, composed and conducted by Thomas Filas. A brilliant parade of Guest Conductors included Lucien Caillet, Harold Bachman, David Bennett, Paul Yoder, Ernest Caneva, Karl L. King, and Dean H. E. Nutt.

Again two clinics completed the afternoon, with time allowed for visiting the numerous and interesting exhibits. Harold Walters, assisted by Chairman Paul Yoder, presented a Tuba Clinic as only those two "dear enemies" can. Howard Lyons introduced Hugh McMillen of the University of Colorado in a clinic "The Use of Trombones With Valves in School Bands." At 4:30 P.M. there was an impressive Modern Music Masters Initiation Ceremony, under the chairmanship of Alexander M. Harley, President.

Friday evening was reserved for the presentation before another capacity

crowd in the Grand Ballroom of a fine concert by the Edina-Morningside, Minnesota, High School Band under Butler R. Eitel. A novel feature was the appearance of the director himself, Mr. Eitel, as Baritone soloist. Guest conductors were Colonel George S. Howard, Chief of Bands and Music, United States Air Force; Dr. Frederick Fennell, Eastman School of Music; and Dr. Myron E. Russell, Iowa State Teachers College.

Saturday morning began "bright and early" with a Saxophone Recital and Clinic by the incomparable Sigurd Rascher of Shushan, New York, just home from a triumphal European tour which he ended with a concert in London on December 12. Mr. Rascher was assisted by his talented young daughter Karin and an ensemble of students from Northwestern University. John P. Paynter, Director of Bands at Northwestern University acted as chairman.

And so, at last it was 10:15 A.M. Saturday and time for the much anticipated concert by the "Sixth" All American Bandmasters' Band of 100 school bandmasters recruited for the occasion from all over the United States. The audience was enthralled with the performance of these 100 bandmasters under the distinguished Arthur Fiedler, director of the world-famous Boston "Pops" Orchestra in the first half of the concert. Carmen Carozza of New York City brought down the house as Guest Accordion Soloist on this portion of the concert. Five past presidents of the American Bandmasters' Association each conducted a number on the second half of the concert, with which the overflow audience was equally spellbound. In the order of their appearance, they were: Col. Harold B. Bachman, University of Florida; Col. Earl D. Irons, Retired Director of Bands, Arlington, Texas, State College; Commander Charles Brendler, Leader, U. S. Navy, Washington, D. C.; Dr. Peter Buys, Director Emeritus, Hagerstown, Maryland, Municipal Band; and Karl L. King, Director, Fort Dodge, Iowa, Municipal Band. Guest French horn soloist, William Arsers of the U. S. Navy Band received a great ovation for his contribution to this portion of the program.

All good things must come to an end — and so the Grand Finale Banquet in the Bal Tabarin brought the convention to a close. A delicious Turkey dinner, with all the trimmings, was served as a Christmas treat to the attending directors by the four participating Uniform Companies: The Craddock Uniforms, Kansas City, Missouri; DeMoulin Bros. & Co., Greenville, Illinois; The Fechner Bros. Co., Cincinnati, Ohio; and Uniforms by Ostwald, Inc., Staten Island, New York.

(Turn to page 58)

Sounding Off

By Charles Holt

Music Directors, Parents, and School Administrators are invited to write to Charles Holt and tell him of their "pet-peeve". Address all correspondence to Charles Holt, c/o THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

My "Pet-Peeve" for this month will be the "terrible clarinet intonation in many small school bands". During the past year, my travels took me to communities where I had the opportunity to hear several school band contests. I was simply amazed at the poor clarinet intonation that was in evidence among a large number of class C, D, High, and all classes in the Junior High, and Elementary school level. It so happens that I studied clarinet in my school days. Perhaps this is the reason why I was so conscious of the intonation of this particular instrument.

I cannot for the life of me understand how a band director can stand a clarinet section that plays so far out of tune in the upper register. He is either a brass major who has never taken the time to study the mechanics of playing the clarinet, or he has a "tin ear."

I do not pretend to be an expert on clarinet embouchure. There are many men who have devoted their life's work to this phase of clarinet playing. However, 99% of all high register problems in the B \flat clarinet section can be attributed directly to improper embouchure formation. My teacher had a simple formula. He said, "assume the position of a wide smile, keep the lower lip firm, now hold it, now blow." He was a stickler on this for the first three months of my lessons. He would continually have me play octaves and would shout "listen to it, listen to it."

It is true that some individuals may never be able to form a proper clarinet embouchure, thus causing faulty intonation. However, this is certainly the exception, rather than the rule. I believe that faulty clarinet intonation can therefore be blamed directly on the conductor of the band. He can correct this. I believe further, that any band entering competition, especially at the State level, whose clarinet section has faulty intonation in the upper register, should receive an automatic Third Division. Some will say that I am not a Music Educator, I am only a Disciplinarian. Well, maybe

what this country needs in Music Education is a few more disciplinarians . . . Charles Holt.

* * * *

Ray Dvorak Tells Holt "Get The Straight Facts"

The following letter was received from Dr. Raymond F. Dvorak, Director of Bands, University of Wisconsin, in which he asks Charles Holt to . . . "please get the straight facts:

Mr. Charles Holt
c/o School Musician
4 E. Clinton Street
Joliet, Illinois

"My Dear Mr. Holt:

"On page 59 of your November issue, 1960 you have a column entitled "Sounding Off". Your last paragraph says "Let me hear about your pet peeve". Well I have one and this is it.

"You have not printed the facts when you have mentioned my name along with that of the man with whom I worked, A. A. Harding. As you know, I drilled the band at the University of Illinois for many years and we never called our half-time presentations, "Football Shows" and I might point out that we never thought of speeding up the tempo to add three additional formations. This was not in our mind. I know that the tempo was slightly faster than 128, but I doubt if we ever reached 140 beats a minute. Moreover, I'd like to call your attention to this fact. In those days, the half time presentation total time was 15 minutes, thus if there were two bands present, each one took six minutes, so you see there wasn't much time to put on a great big presentation.

"Those of us who are older have to work through our Assistants. I had an Assistant once, some years ago, who stepped up the tempo once to 160. I didn't like it and the band did not sound as well as it would at a slower tempo.

"Whether or not you would retract the mistake that you made within your article is not important, the thing is that I want to straighten it out with you. And before you print anything, please get the straight facts."

Cordially yours,
Raymond F. Dvorak,
Director of Bands

Dear Dr. Dvorak: . . . May I first thank you for writing me your fine letter. This is one of the finest compliments a writer can receive when a busy man such as yourself, will take time to read the writer's material.

I cannot dispute your remarks. As they say in the popular TV program, "You (Turn to page 57).



By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

"The Instrumental Supervisor"

Miss Mildred Cobbledick, Elementary Music Supervisor in the Los Angeles Public schools, was recently elected Secretary of the ASTA. Election to this post is sufficient testimonial to her administrative and musical talents. Though no large city music education system is idealistically perfect (according to the teachers) we had an idea that Mildred's method of music education came very close. So, we asked her to describe them. In reply, she wrote a most interesting document. We regret that space permits publishing only a part, but here is the way she runs things; and the results most certainly justify the means.

"There are 420 Elementary Schools in the Los Angeles City School Districts," she says. "Central District, including 78 schools, is located in the central part of Los Angeles and covers a geographical area of approximately 70 square miles.

The instrumental classes in our schools consist of beginning and intermediate string classes including violins, violas, cellos, and basses; also, beginning wind classes of clarinets, trumpets, trombones, and orchestras. Our emphasis is on strings and orchestras. The Board of Education owns approximately 6,000 instruments which are available on a loan basis to interested children. In addition, many schools own instruments purchased with Student Body Funds.

Classes are taught by travelling instrumental teachers (one or two for each of the six districts), special music teachers, and, in some cases, classroom teachers. The travelling instrumental teacher is assigned from the district office and spends about a half day in each of ten schools. He is appointed to schools which are too small to carry special music teachers and have no other available instrumental help. He meets his classes once a week, and is, therefore, quite dependent on home practice and the help of private teachers in order that the children may achieve their maximum progress.

In larger schools a special teacher may be released to carry the entire music program. General classroom music, choruses, and instrumental music are included in their schedules. The maximum time that may be devoted to instrumental music in such a program is the equivalent of one full day a week, or one fifth of the teacher's total music time. Classes may be scheduled in any way that is appropriate to the school program and may include beginning classes and orchestras which sometimes meet more than once a week.

Other schools, too small to have a special music teacher, may be fortunate enough to have a classroom teacher with some music ability and background. These teachers are also trained to conduct one or two instrument classes as time permits.

Very often, the special music teacher is not specifically trained in instrumental music and may be a voice or piano major whose college training generally excludes experience with instruments. Therefore, the supervisor must give them help with the special technics necessary to carry on a program of instrumental music education. This is the primary function of supervisors, and the position exists for the purpose of helping teachers develop such knowledge and skills as will enable them to carry on a successful instrumental program.

Some of these skills include; knowledge of orchestra rehearsal technic, selection of appropriate music, ability to hear correctly individual parts, and the general planning of the program.

In addition, instrumental supervisors consult with administrators, teachers, parents, children, and supervisors of other areas and other subject fields; consult with candidates for teaching positions, and serve in an advisory capacity in setting up specifications for the purchase of instruments.

It is necessary to make school visitations and to demonstrate string class, wind class and orchestra teaching procedures. Conferences are held with Principals.

In-service programs consist of planning institute sessions, training classes, and teachers' meetings and workshops.

We prepare and present public programs of area orchestras, all-city orchestras, conventions, speeches, and magazine and newspaper articles. Some time is spent doing adjudications and auditions for scholarships and assuming committee responsibilities in connection with professional organizations."

These then, are some of the duties of a music supervisor. Our guest author, Miss Cobbledick, from Los Angeles, also says she considers it an honor and challenge and is proud to be a part of that city's great music education system. I

might add, in closing, that her attitude is undoubtedly an important factor in her success as a teacher and administrator. And I suggest that prospective teachers read that last sentence over once more. *We'll be back next month!!!*

The End

ACCORDION BRIEFS

A section devoted exclusively to
the Accordion Teachers' Guild, Inc.

By LARI HOLZHAUER

Executive Secretary

Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

The U.S.A. contestants made a good showing in the World Contests, (Coupe Mondiale of the Confederation of International Accordionists) in Vienna, Austria, in October.

First place winner was from Austria, second place was taken by the ATG contestant, Donald Hulme, of Belleville, N. J. who came within three points of being in first place. Fifth place was awarded to Peter Tutalo, contestant sponsored by the American Accordionists Association.

Winner of the first three places later performed at a large concert, on television and radio and made several other appearances.

The contestants, delegates and adjudicators for the event in Vienna, were guests of the hosting organization, other than incidental expenses and transportation.

Adjudicator for the ATG was the well known composer, arranger and artist, Charles Nunzio, of Nutley, New Jersey — he is also the instructor of the ATG contestant, Donald Hulme. Mr. Hulme is a student at the Julliard School of Music in New York.

The ATG is proud of one of its members from Ashtabula, Ohio — Dominic Massucci. A featured accordionist at the 1933 Worlds Fair in Chicago — he has composed many numbers and especially polkas. For a great many years he has devoted himself to helping the handicapped and has won much acclaim for the many services he has rendered and his invention of instruments for amputees, which include an accordion, electric organ, Electric Portable Organ for the Armless and is currently working on an amputee guitar, banjo and also an amputee typewriter.

More than one hundred and seventy five medals have been presented to Mr.

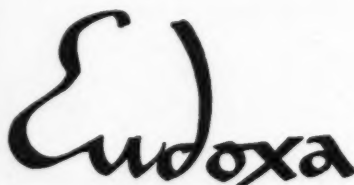
(Turn to page 62)

Interesting Industry Items

Scherl & Roth To Distribute Eudoxa Strings

Heinrich Roth, President of Scherl & Roth, Inc., world renowned distributor of string instruments and accessories, announces the addition of Eudoxa strings to their famous line of quality strings.

Eudoxa strings have been acclaimed by many of the world's greatest violinists, as Piastra's greatest contribution in the art of string manufacturing. Such outstanding artists as Pablo Casal, Zino Francescotti, Yehudi Menuhin, William Primrose, The Kroll Quartet, Josef Gingold, Joseph Knitzer and many others report Eudoxa strings as the fin-



New trade logo for "Eudoxa" Strings.

est development yet achieved by the famous Pirazzi family.

There are numerous gauges available so that the violinist can select the type that will produce the best tonal quality for his instrument.

Eudoxa strings are distributed exclusively in the United States and Canada by Scherl & Roth, Cleveland, Ohio, and Rembert Wurlitzer, New York City. A descriptive folder listing the many types and prices of the various Eudoxa strings can be obtained by writing for Eudoxa folder, Scherl & Roth, Inc., 1729 Superior Avenue, Cleveland 14, Ohio.

Edward B. Marks Acquires Two New Music Catalogs

The Edward B. Marks Music Corporation has purchased the catalogs of Westbrook Publications, Inc. and the Eastbrook Music Company, two of the leading houses specializing in seasonal and children's material. The firms were started in 1953 by Bill Simon, who is now the Manager of the RCA Victor Album Club and Hecky Krasnow, one

of the leading producers of children's and popular records. They have some of the best known children's selections in their catalogs.

Included in the sale are "Easter Mornin'," "I Just Can't Wait Til Christmas," "Mister Easter Bunny," "Dodo Bird," plus many more well known compositions.

In adding this additional material to its other children's songs, The Marks firm places itself even higher on the list as providers of children's and seasonal material.

Getzen Announces Plans For Expansion Program

On October 13, T. J. Getzen, President of The Getzen Company, Inc., Elkhorn, Wisconsin, revealed the reorganization of The Getzen Company including a financial merger with Harold Knowlton, the appointment of new executive officers and plans to build a new factory in Elkhorn. "Recognizing the demands that will be put upon our company in the immediate future for additional production, and to maintain our reputation for high quality instruments at sensible prices, I am taking these actions to protect and improve the future of Getzen dealers," stated Mr. Getzen.

T. J. Getzen will continue to serve as Chairman of the Board as well as consultant-advisor.

Harold M. Knowlton, a former Milwaukee attorney with considerable executive management experience, and who, in recent years, has served as legal consultant to The Getzen Company, is president of the newly reorganized corporation. Having had a lifetime interest in music, plus an active participation in youth groups, as evidenced by his current position as President of the Milwaukee Boys' Club of 5700 members, Mr. Knowlton said, "I look forward to this unique opportunity of being able to combine both interests in the work of producing musical instruments, the majority of which are sold in the school market."



Harold M. Knowlton

Donald E. Getzen will continue as Executive Vice President and Operational Manager. Donald, son of T. J. Getzen, has been associated with the firm since origin and for the past year has served as active head of the company.



Donald E. Getzen

Howard "Sandy" Sandberg, is the new General Sales Manager. Sandberg recently joined the Getzen Company having spent the previous seven years in a similar capacity with another band instrument firm.



"Sandy" Sandberg

The Getzen Company was founded in 1939 and shortly thereafter began the manufacture of band instruments. In 1945 the first of the "Tone Balanced" brass instruments were developed, which continue to be the mainstay of Getzen dealers today. In these instruments T. J. Getzen developed many innovations in design and production which have played a large part in the success of the company. Most of these innovations were design features which contributed to sturdier construction. "Having handled thousands of instrument repairs, it was plain to me that the student instruments needed extra strength and I was determined to provide them in our instruments," recalls Mr. Getzen.

By 1957 the drum and bugle corps movement had grown to the point where, by request, "T. J." entered into the manufacturing of piston bugles. Today the Getzen Company is acknowledged as one of the world's leading manufacturer of piston bugles. In the 1960 national competitions over 90% of the finalists were completely Getzen equipped corps.

This past summer The Getzen Company purchased the assets of an Elkhart, Indiana, flute and clarinet factory where operations are now in progress. This equipment will be moved to Elkhorn later.

To provide increased manufacturing facilities, the new officers announce plans for a new plant in Elkhorn with work to start as soon as plans are completed.

Foolish Pride

A rich man is one who isn't afraid to ask the clerk to show him something cheaper.

Teen-agers Section

Julie Long Teen-Age Editor

University City, Missouri University City Senior High School Marching Band

The University City Senior High School Marching Band, University City, Missouri, marched and performed at seven of the eight games on the football schedule last Fall. The band performed for all pre-game and half-times. Their half-time shows were from 8 to 15 minutes in length and pre-game shows were from 3 to 5 minutes in length. All home games gave the band an opportunity to give a show that was a full 15 minutes in length.

Rehearsals were held every Tuesday, Thursday and Friday from 8 to 9:30. Each Saturday a special rehearsal was held before the game.

The marching band numbered 98 members with the following break down: 1 drum major, 6 majorettes, 4 flag bearers, 3 banner girls, and 84 band members. Instrumentation was 43 brass, 30 woodwinds, 8 percussion and 3 bells.

Each pre-game show brought forth one tradition which is their presentation of the display of the four flags the band carries, the American flag, the State flag, School flag, and the Band flag. Traditional during all half-time shows has been the forming of the Block "U" or the Block U.C. and the playing of the Alma Mater. Conductor of this outstanding band is Harold L. Hillyer; Announcer, Hervey Klusmire and Drum Major; Bill Bryant.



These fine looking youngsters are members of the 100 piece Marching Band of University City Sr. H. S., University City, Mo. Director of this outstanding band is Harold L. Hillyer.

Old Ritual Highlighted With New Attraction

By Kathleen Whitmire
Teen-Age Reporter
Delta High School
Delta, Ohio

The Delta Senior Band has three distinct seasons: parade marching, football marching, and concert band. They have done very well in their parades. The big event was competed in again, this year, the parade at Pemberville, and they came out the victor for the sixth consecutive time.

It has been the custom every winter for Delta's Senior Band to perform a pre-game and half-time show at their weekly football games.

Fine shows were put on under the direction of Richard Dambach. The performances were mostly drills and formations, all looking very effective to Delta's many spectators.

The one main attraction that was added this year to the band was beautiful new uniforms. They were not only for the marching season, but for concerts and parades as well. The uniforms added color and attention to all.

The uniforms were introduced on Homecoming night with great flourish. Then the band sounded their fanfare, and everyone proudly marched down the field. As each individual made his turn, his cape swirled around him. After the drills were completed, Delta made

their traditional "D" with applause ringing clear from the spectators.

Yes, this was indeed an old ritual made new by a new attraction.

Now the band is preparing for their concert season which, I'm sure, will be as successful as their previous one. With the excitement of switching the seasons comes the excitement of switching uniforms.

Meet The Artist FRANK MAROCCO



Frank Marocco is one of the most successful accordion artists of the day.

One of the most successful accordion performers on the west coast today is Frank Marocco, who is now under M C A Management. Frank is being seen frequently in both speaking and playing parts on the Ozzie & Harriet Shows.

Frank is also featured playing his accordion in the new movie — "PLEASE DON'T EAT THE DAISIES" with Doris Day and David Niven.

Recently Frank recorded several jazz albums for Verve Records and these are scheduled to be released within the next few weeks.

He is kept busy making sound tracts for new movies and personal appearances in the popular Las Vegas, Tahoe and other resort centers.

Mr. Marocco plays the Titano accordion exclusively.

Percussion Clinics Rocks New York — 2000

It all started innocently enough. Two manufacturers decided that the musicians who play their instruments deserved a chance to see all the latest developments in percussion — and actually play on all the different kinds of equipment and set-ups available.

So Rogers Drums and G. C. Jenkins Co. reserved the 7-Arts Room of the Hotel Edison off Times Square, and went to work arranging a 'Percussion Exhibit.'

On a cloudy Monday morning in No-



Ben Strauss (left) and Henry Grossman (right) of Rogers Drums congratulate John Kirwan, drummer with the Ernie Mariani Trio, who won first prize in the 'Percussion Exhibit' drawing in New York. Kirwan won a complete Rogers Buddy Rich Celebrity drum outfit with Avedis Zildjian Cymbals.

vember, New Year's first 'Percussion Exhibit' opened. There had been considerable activity beforehand in assembling the thousands of dollars worth of instruments for display and in notifying New York area musicians and students about the exhibit.

Henry Grossman of Rogers Drums and Grover Jenkins of JeNco waited expectantly as the doors opened. Would anybody come, was the question on the minds of both men. The answer was soon obvious. Yes, musicians would come — and in great throngs. Nearly 2000 attended the exhibit during the five days.

The names of the famous percussionists on hand read like a page from the 'Who's Who' of music:

Buddy Rich, Cozy Cole, Joe Jones, Joe Morella, Jim Chapin, Charles Perry, Morris Feld, Mickey Shean, Ellie Tollin, Billie Dorn, Roy Burnes, Lew Malin, Jake Hanna, Sonnie Greer, Sam Ulano, Floyd Williams, Gene Thaler, Damon Buckley, Henry Adler, Zutty Singleton, Stanley Krell, Roy Brooks, Phil Krauss, George Wettling, Sol Gubin, Joe Cusatis,

Frank Caimi, Jimmy Young, Saul Goodman, Buster Bailey.

And music dealers and band directors and students and other amateur and professional percussionists by the hundreds. They came to see the newest in drums and other percussion instruments. They came to talk to the famous drummers present, to listen to them and watch them. They came to talk to the factory representatives. They came to play, and play they did. It was hard to tear them away from the sets to close the doors at night. New York's World-Telegram gave the event a four column feature story with picture.

Never before had so much percussion talent assembled in one hall. "Fantastic" was the only way a tired Ben Strauss of Rogers Drums could describe the event as the doors were closed. "This proves the importance of getting percussionists together, and the need for displays where amateur and professional can get together and talk and learn from each

other. The interest in percussion today is tremendous. We certainly intend to stage other Percussion Exhibits in the future."

Roger Smith Named Asst. Conductor of Goldman Band

Roger Smith, solo baritone player of The Goldman Band, has been named Assistant Conductor of the Band, it was announced by Richard Franko Goldman, conductor. At the same time, Mr. Goldman announced the appointment of Sheila Keats as Manager and Press Representative of the Band.

Mr. Smith, who received his musical education at Yale University, the Ernest Williams School of Music and New York University, has been a member of the Band since 1938.

"Wonderful Tour"

By Linda Berg
Teen-Age Reporter
Lewiston, Idaho
High School Band

Three British Columbia towns were toured last year by the 65-piece Lewiston, Idaho "A" Band.

Accompanying them were Band Director, J. Ross Woods and his wife, Mr. and Mrs. Gordon Peterson, Mrs. D. C. Kesler, and bus drivers, Al Kytönen and George Rauer.

After crossing the U. S.-Canadian border on May 14, they spent their time in the busses looking at the scenery of the orchards, and glimpses of the beautiful and famous Okanagan Lake, backgrounded by towering peaks.

The students looked in each community for "Mounties" and took every opportunity to snap pictures of "found" victims.

On the return trip they found the replica of Ogo-pogo, a make-believe monster at Kelowna, B. C. He is a tourist attraction and is believed to live in Okanagan Lake.

Grand Coulee Dam in Washington was toured after crossing the border once again. It is a mighty dam more than three-quarters of a mile long on the Columbia River.

This trip was not made only to view the scenery — a very tight schedule of concerts and parades in each town was one major item for the students.

At Penticton students arrived late in the afternoon and were taken to homes to eat and prepare for the concert that evening.

On Friday a short trip to North Kamloops allowed the band time to give a program to the high school students and a parade for the towns-people. The evening concert was held out-of-doors in the park, but was shortened due to a sudden wind and shower.

In Vernon the next day, the bandsters were given approximately six hours of free time to shop and relax. In the late afternoon a parade was given and an evening concert was held in the high school auditorium.

Sunday morning the group began the long trip home. At 10 o'clock p.m. the tired but happy tourists arrived at the familiar community of Lewiston. "Billet," as the students were called, and "Mum," instead of Mother, became commonplace to the band, along with other colloquialisms.

The pictures taken, the friends made, and the new experience witnessed by the band were certainly enjoyed by all.

The band felt very privileged to have been able to make such a trip and feel indebted to all who had part in making "our trip across the border" possible.



P. O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

On The Local Scene

In the Albemarle Senior High School (North Carolina), the members of Chapter 35, Modern Music Masters, have earned the respect of faculty members and students by being music leaders in the school, by their willingness to be of service, by using their music capabilities in worthwhile projects, not only in school activities but also in the churches and for the civic and fraternal organizations of our community. Our members wear their Keys proudly.

We, then, in the music department of our school feel that the establishment of a Modern Music Masters Chapter has



Paul B. Fry

been a most fortunate development. During the time since we have received our charter, we have noted, with pride, not only the accomplishments of the Chapter's members, but other features

worthy of mentioning, as follows:

1. Modern Music Masters has given needed recognition to students who have demonstrated aptitudes and skills in performance and leadership in their respective music organizations.

2. The composite enthusiasms engendered by membership in Tri-M have borne manifold returns to all our music organizations and have spurred achievement in the entire music program.

3. Membership offers an opportunity for the association of outstanding music students in a joint effort to provide music leadership at student level. In our school such association has resulted in: (a) a wider and increased interest in band and choral organizations, (b) a greater recognition and appreciation of the importance of music, (c) a higher standard of musical performance, (d) wider opportunities for personal musical expression in solo and ensemble performance and in music study, and (e) worthwhile service to our school, churches and community.

As pointed out above, the members of our Chapter are music leaders, selected because they have contributed outstand-

ing service to their respective music groups, and have been largely responsible for the accomplishments of these groups. The Chapter members have shown their ability to both LEAD and SERVE with distinction. They have also demonstrated qualities of scholarship and good citizenship.

Therefore, we feel most fortunate to have an organization which identifies and recognizes music leaders. While there are other student societies which recognize scholarship, leadership, proficiencies in science and mathematics, etc., Modern Music Masters is the only student society which honors the MUSIC leaders at the junior-senior high school level. It is my considered opinion that Modern Music Masters, its aims and ideals, is filling a long-felt need in the field of music education.

We, in our school, are proud to be a part of this fast-growing organization which is encouraging student leadership for our entire music program.

Paul B. Fry, Sponsor
Chapter 35, Albemarle Senior
High School
Chairman, Tri-M Research Com.
Member, Tri-M Nat'l Exec. Board



Scene from the Gilbert and Sullivan operetta "H.M.S. Pinafore", given by the A Cappella Choir of Wauwatosa Sr. High School (Wisconsin). Chapter 190 sponsored the production and many members had leading roles or were in the chorus.

Wisconsin Sponsors Meet And Eat

The second annual luncheon for sponsors and student officers of Wisconsin Chapters was held on Friday, November 4, in Milwaukee, Wisconsin. Guests were Alexander M. Harley, president, and Frances M. Harley, executive secretary, from Park Ridge, Illinois. Mr. Harley addressed the group, using as his theme — "Enthusiasm is the Keynote of Success!" Gladys A. Garness, State Chapter Coordinator, and a member of the Society's national executive board, was chairman of the luncheon meeting.

Top-Notchers

Our first Top-Notcher this month is Shirley Doan of Chapter 288 at Union High School (Sweet Home, Oregon) who is studying both piano and voice. Shirley has sung major roles in her school's operettas for the last two years, is soloist with the school dance band, sings for exchange assemblies, school club events, and in the National Honor society talent show. Last year Shirley received a 1st rating for her solo in contest, and last summer she attended the University of Oregon Opera workshop. Outside school, Shirley contributes her talent to local organizations and to the community talent show; and at her church she sings in the choir and plays the piano. In the Sweet Home Sing-spiration Group, a church-sponsored organization, Shirley serves as song leader. In addition to her musical activities, she is president of the Girls Church Organization, president of the FHA, is a member of the Pep Club, play inter-mural basketball, volleyball and badminton, has worked on the school li-

brary staff, and finds time to study music theory after school. Congratulations, Shirley!

Omar Smith, Vice President of Chapter 166 at Messick High School (Memphis, Tenn.) is our second Top-Notcher.



Omar Smith

Omar has studied clarinet for 8 years and has played in the Tennessee All State Band since the 8th grade—for the last two years in the first clarinet, first chair position. He also has been first clarinetist in the Tri-State

Band (Enid, Okla.), the All-West Tennessee Band, the All Memphis Band and the Memphis State University Concert Band. In contests in Tennessee and Enid, Oklahoma, Omar has received 30 first-place and 2 second-place ratings. At Messick High, Omar is Band Captain and student director. Apart from music, Omar has represented his school for the past three years at math and Latin tournaments at Memphis State, and is a member of National Honor Society, Latin Club, Science Club, is secretary of Key Club and vice president of M A O (the math honorary). For part of last summer Omar attended the New Mexico Institute of Mining and Technology, on a scholarship from the National Science Foundation; and while there was elected vice president of the student body. The rest of the summer Omar spent teaching swimming for the Red Cross and playing on his church baseball team. Congratulations, Omar!

Chapter News Parade

Chapter 517 at Colegio Villa Maria (Lima, Peru, S.A.) reports that two well-known American pianists have performed and lectured at the Colegio, and that Chapter members participate in the school choir which has sung at several special church services as well as during the intermission of the Junior Class Play, when the choir presented a group of popular Broadway songs.

Chapter 116 at York High School (Nebraska) required of the fall group of apprentices, at the time of their Initiation, that each one tell why he started the study of music and what he plans to do with his ability in the future.

Chapter 254 at North High School (Bakersfield, Calif.) sponsored an after-game dance, the proceeds of which will go to the Chapter's new scholarship fund.

Chapter 322 at Missoula County High School (Montana) conducted the refreshment concession at the Montana Education Association meeting in the

fall, and is again this year providing ushers for the Community Concerts.

Chapter 105 at Wilmot School (Deerfield, Ill.) conducted a cotton candy booth at their school's annual fall carnival, and sponsored a dance in November.

Chapter 459 at Granville High School (Milwaukee) has used the proceeds from a dance held in September to finance the appearance of guest speakers and musicians at Chapter meetings, and to cover the cost of the Chapter's attendance at a performance of the Coldstream Guard.

Chapter 379 at R.O.V.A. High School (Oneida, Ill.) began last summer to prepare for the Illinois State Ass'n of Tri-M 1961 meeting. The Chapter, which is sponsored by the State Ass'n Sponsor, Wm. DeVore, conducted a bake sale to raise funds to send delegates to the State meeting.

Chapter 211 at North Miami Sr. High School (Florida) participated in the school's annual fall stage production, and had charge of the publicity and ticket-selling for Homecoming events.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

Mort Herbert of Armstrong Orchestra Writes Letter From African Tour

Mort Herbert, one of Americas finest dance band string bass players is currently touring Africa and a number of European countries with the famous Louis Armstrong Orchestra. He recently took time from his busy schedule to write a letter to Robert Keyworth, Vice President of the Kay Musical Instrument Company of Chicago, telling of his experiences. Mr. Keyworth forwarded the letter to the Editors of THE SCHOOL MUSICIAN with the thought that it might contain some reader interest. We agree with Mr. Keyworth. Following is Mr. Herbert's letter to Mr. Keyworth from Africa.

* * * * *

"Dear Bob:

"I figure it's about time to give you some sort of progress report on this safari. I managed to beg one of the correspondent's (travelling with us) portable typewriter for the evening.

"As for Africa itself, in some ways it has been a revelation — when you're brought up in terms of Tarzan, Jane

and Cheetah, the modernity of the cities and hotels will stun you. We've already covered Ghana, Nigeria, Cameroun, the French and Belgian Congo, Uganda and Kenya. Leopoldville was a real surprise — cheering crowds, wonderful reception, fantastically modern city and hotel. The tension was there, of course. Whenever you walk out of a hotel and see guards with machine guns in front, you're bound to be a little nervous! But the reception accorded us personally was most friendly and so far it's been one of the high points of the trip.

"We're here in Africa until the 5th of December and then will be in Paris until the 5th of January. We then go back to Africa for three weeks, and will probably do another month or two in Europe before we finally head for home. Louis does a movie in Paris, but without the band, so we get a month in Paris with pay.

"John Bryson, a free-lance photographer who covered the first two weeks of the trip for Life Magazine took some shots of Louis, myself and the bass. He lives in L. A. and he's supposed to get prints made and send them to Alice to forward to you. But in case he goof's or tears off on another assignment, I also took a roll which I will have developed when I get to Paris. I've got some fine shots of Louis, myself and the bass standing in a marketplace surrounded by natives in costume that I think would fill the bill nicely.

"Finally, the bass itself. I must say in all honesty, I've been most pleasantly surprised. It was very stiff at first, but as the newness wears off, the action and the sound are coming through great. Most of our concerts have been in football (soccer) stadiums because of the size of the crowds. We've played in rain, humidity, bright sunshine, and at present, we're right at the Equator. I've subjected it to temperature changes of as much as 25 degrees in an hour (as the sun suddenly went down), and under all these conditions it's behaved admirably. Frankly, I don't think my own bass could have taken it. So puff out your chest a little, you deserve it. Also add, we've been travelling by plane and those baggage handlers are rough. I had a fiber case made and so far I haven't even gotten a scratch. Summation — I'm very happy with the Kay.

"End of commercial and letter — if you can, drop me a line in Paris — I'd really appreciate any mail — I'm a long way from home!"

Mort

(Mort Herbert)

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**FOR SLIDES
VALVES
KEYS**



THE BRASS WORKSHOP

(Continued from page 8)

prove in this most important area of musicianship is the practice of slurs. The gaining of an intimate knowledge of the setting of the embouchure needed for every tone on his instrument and his mouthpiece combination is achieved in this way. The exact distance between connected tones builds the feel that the player must experience in order to play with confidence and accuracy. I would recommend the studies of Schlossberg and Walter Smith as the most appropriate.

"Clean Tongueing"

The tongue is a means to an end. It is the way we start a musical tone at the precise moment it is desired. The development of a good tongue for brass instruments is the product of a good musical ear.

We can refine the tongue by removing the thump from the start of a tone. Often times this is caused by exploding the sound through an embouchure setting which is not precise for the pitch desired. If the lip setting is accurate, the tongue can utilize a much more gentle attack and start the tone without disturbing a carefully set light embouchure. The use of the explosive attack should be reserved for the practice of sforzando effects.

Double and triple tongueing are products of systematic practice in controlled rhythm and rate of speed. Naturally from slow to fast. The player must learn to make his "k" speak as strongly as his "t" and in even alternation. It is a wise player who starts slowly and evenly, increases his speed gradually and always keeps his practice in strict rhythm. As he arrives at the speed where he does not achieve good performance, he knows the exact status of his command and can continue to work up to that rate of speed until he achieves a break through. This is rewarding and he can measure his growth and improvement. There are many books and methods which adequately cover the development of tongueing, however, none have exceeded the Arban which so many of us continue to enjoy.

With the development of so many excellent high school dance or stage bands, a new problem of tongueing could become serious. The normal demands of attack for playing dance music are for a legato or soft "d" tongue. This is appropriate and also useful for the cantabile passages of melodies in concert band and orchestral work. The danger is that it often creeps into the general playing of marcato passages where it

is not desirable and has deleterious effects upon the effectiveness of the classical work into which the inappropriate approach has encroached.

In summary, the player can by his attitude in his regular rehearsals, develop the good habits which will be needed when he assumes the responsibility of public professional performance. He can, by the alert mind, eye and ear become the accurate performer with perception of his role in the fulfillment of the musical effort he is assisting. He can develop the good habits in his personal, private practice which will later afford him the rewards of successful performance and the gratification that comes with achievement.

New Brass Music

Introduction and Dance, by A. Louis Scarmolin, for tuba and piano, published by Ludwig Music Publishing Co., \$1.25.

Introduction and Dance is a solo which is of moderate difficulty. It gives the player opportunity to display his ability to sing a melody, phrase, and to articulate. It is written in comfortable range and the accompaniment is appropriate to the range of the solo voice. This would make an excellent solo for both contest and public performance. Recommended.

Your writer has been receiving many letters from young players who have embouchure problems; players who wish to play other brass instruments than those recommended by their local band director or teacher, or players who wish my arbitration between conflicting opinions of their band director and private teacher. It is very difficult to help with an embouchure problem without seeing and hearing the player. Local, on the spot, help is more likely to help you. The advice of your band director is aimed at your successful participation in music. The physical limitations of an individual's makeup are an important consideration in selecting an instrument. The band director's advice is worthy of your serious consideration. A local conflict between a private teacher and the band director should be solved by bringing the two parties together with the student and clearing up the difference of opinion or misunderstanding, which ever may be the case. The insertion of another party such as your writer is not the way to a solution. I appreciate your letters and stand ready to help any reader in any way I can. See you next month!

G.R.

The End

We Like To Raise Money

(Continued from page 10)

clude a nine week football schedule, Madison Minstrels, a Christmas program by the vocal department and four spring concerts produced by the junior high instrumental and senior high band, orchestra and vocal personnel.

The band also performs at the county fair and marches in the Memorial Day parade.

The orchestra personnel numbers sixty students and consists of 35 to 40 string players, all of whom play another instrument in the band except for three violinists. This personnel arrangement enables the band and orchestra to rehearse on a single period in a six-period day. Sectional rehearsals are staggered and are scheduled before school with many parents bringing their child to school before going on to their work routine.

Scheduling of all school functions with a minimum of conflicts involved has been done in a most efficient manner by the administration for many years.

The Ohio Music Education Association each year sponsors five regional orchestras, and a state orchestra membership is selected from the regional orchestras. Members of the Madison Orchestra have participated in these worthwhile organizations for many years. Orchestra membership fees are paid for the Madison students from the music fund. I was recently selected as Chairman of the South West Region division of the Ohio Music Education Association.

For the past four years the Madison Orchestra and chorus have alternated with each other on exchanging concerts with other schools usually 200 miles away on a week end schedule. This is a motivating factor for these groups which usually do not participate in enough interesting activities. Expenses for these trips are also paid from money made by the parents and students.

Within the past twelve years the Madison orchestra has produced the enviable record of eleven first division ratings in state competition in Class B-1. The band is not far behind that record, having ten first division rating in state competition in thirteen years. Last year (1960) the Madison Music Department was unique in the state of Ohio regardless of the size of schools, by receiving three first division ratings in band, orchestra and mixed chorus competition. Mr. James Shand, who has been with the Madison Schools for 4 years, is director of the vocal department. New

chorus risers and new robes were purchased with funds received from the projects mentioned above.

Both Mr. Shand and myself believe that it is important to have students participating in many musical activities and that it is a challenge each year for them to keep their department on a "pay as you go" basis. This creates a feeling of togetherness on the part of students, parents, administration and teachers, which is of great importance towards introducing the young musician to the great field of worthwhile music.

The End

Just a Suggestion for New Year

Before entering that time of year when New Year resolutions begin to fade from memory consider trying this experiment: Promise yourself to look only for the best in the people you meet and to maintain intelligent optimism, come what may. You will find yourself a happier individual if you do. And others will find you a more congenial one.

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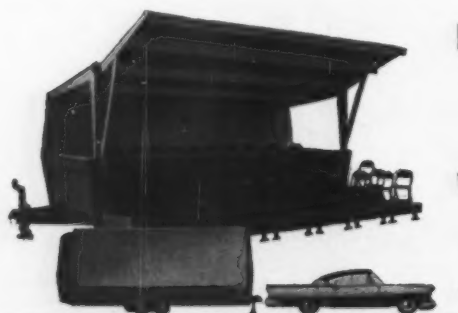
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THE CLARINET CORNER

(Continued from page 15)

deeply and keep the abdominal muscles firm while exhaling. The tip of the tongue is placed against the underneath tip of the reed; the air pressure is then built up, but no tone will sound until the tongue is pulled away from the reed. Think of it thus: Upbeat — tongue on reed and air started; Downbeat — merely remove tongue from reed. Do not put too much of the tongue on the reed — only a minute portion. And do not push the reed with the tongue — merely touch it.

Shortness

A light, crisp, bouncy staccato is best obtained by stopping the tone with the tongue — "tut." This is well explained in the Bonade-LeBlanc pamphlet "Method of Staccato." The air stream is continuous, and the tongue remains on the reed between notes. But I wouldn't teach this to every student! It can sound horrible, if done wrongly. The less experienced players will be better off with "tu," stopping the tone with the air.

Other Points of a General Nature

When incisive, strong attacks are called for, we think of "tu"; for *dolce* passages, "du" is usually better.

The model in styles of articulation should be a great violinist — if clarinetists could begin to equal in their tonguing what a fine string player can do with his bowing and pizzicato, it would be wonderful.

Some clarinetists get excellent speed by anchoring the tongue behind the lower teeth, and moving the flat surface of the tongue against the reed.

Do not close the throat, except slightly for the highest notes, as in saying "tee."

Do not move the jaw or lip in sympathy with the tongue (practice in front of mirror).

Staccato will sound more musical if it is thought of as softer than the notes around it. Loud staccato is seldom in good taste.

The great thing about this is that when tonguing is practiced and improved, most other phases of playing are bound to improve along with it: breath support, control of embouchure and throat, tone and intonation, and overall technique. But, there is less day-to-day carryover in tonguing than in any other phases — it must be rejuvenated and repracticed daily.

And finally, don't expect overnight miracles! This is a matter of months and months of work.

Each measure many times, at whatever tempo is feasible.

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New Music Reviews

Se tu m'ami for clarinet and piano, Pergolesi, Henri Elkan, .50, 1957.

Presumably arranged by Mr. Elkan, this transcription of the famous song makes a comfortable Grade 2 addition. In G minor and 2/4, the music has a range from D¹ to A² for clarinet. There are no difficulties and the number makes an attractive encore piece for the advanced player as well.

O Del Mio Dolce, Ardor, Gluck, Henri Elkan, .60, 1957.

In this arrangement, the clarinet is in 4/4, in A minor, and has a range of E¹ to A². As to difficulty it is perhaps a wee bit more challenging than the Pergolesi. Another source for Grade 2 literature.

Recitation for B clarinet and piano, Paul M. Stouffer, Henri Elkan, 1.00, 1960.

Contemporary in scope, though only mildly dissonant, the work is cohesive in design. The first theme uttered by the clarinet begins with a series of ascending quarters. The second theme is lyric and soon gives way to five bars of challenging material: sixteenths featuring leaps. This Allegro 4/4 in F minor also challenges the piano here and there. Clearly printed on concert size paper. About Grade 4.

The End

N.C.B.A.

(Continued from page 42)

Proceedings

All members should have received their copy of the Proceedings by now. Of upmost importance is the revised constitution. An exact knowledge of the NCBA constitution will permit things to operate smoothly and facilitate your officers to carry out their duties.

NCBA Information

For information about the association please write:

Robert F. O'Brien, President—NCBA
Box 556

University of Notre Dame
Notre Dame, Indiana

The End

Organ Talk

(Continued from page 44)

So, to you with new "band wagons" and to you with ones you already have had for a while: a good 1961 in everything you attempt with determination and

Happy Practicing.

"Sounding-Off"

(Continued from page 47)

Were There." The story I printed was told to me by one who I considered to be of good authority, and was a former member of the great University of Illinois Band. My first introduction to the University of Illinois Marching Band was during the halftime of a football game in 1924 when all of the Boy Scouts of Illinois were guests of the University.

Please accept the retraction of my

story about you and the University of Illinois Band. However, what I have said about the University of Michigan Band under the direction of Dr. William Revelli "Is a fact". . . Charles Holt.

SIMPLE TERMS

Those economic terms really aren't so hard to understand. A "re-adjustment" is when your neighbor loses his job. A "recession" is when you lose your job. A "depression" is when your wife loses her job.

A tongue twister is a group of words and phrases that gets your tang all tongued up.



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Flute Questions

(Continued from page 16)

above high E flat and the third does not go below G.

Dance of the Hours by A. Ponchielli, arr. for three flutes and piano by Earl

Erickson, published by E. J. Erickson, St. Peter, Minn. \$1.50.

This is a little more difficult because of the rhythmic precision that it will require to play it. But it again is in an easy key (E flat) and all parts move in the same manner.

The Dancing Doll by E. Poldini, arr.

for three flutes and piano by Earl Erickson, published by E. J. Erickson, St. Peter, Minn. \$1.25.

In C major, this takes the third flute down to low C, but otherwise is written in the traditional manner. About a grade three if taken up to tempo.

Dance of the Reed Flutes by Tschaikowsky, arr. for three flutes and piano by Earl Erickson, published by E. J. Erickson, St. Peter, Minn. \$1.25.

The key is C and I feel it lies too low for brilliance. Compare this arrangement with others available (one by Rubank) and see which you like best.

Rendezvous by Wm. Aletter, arranged for three flute and piano by Earl Erickson, published by E. J. Erickson, St. Peter, Minn.

This is an easy arrangement about a grade two. Good for beginners.

TRIO No. 1 for Flutes or other equal instruments by Costanzo, Edited by E. A. Wienandt, published by Southern Music Co., San Antonio 6, Texas, pub. in score form \$1.75.

This note is on the score from the editor from Baylor University. "Costanzo (about 1800) is unknown to music historians. Even his given name has been lost. Apparently the only works to survive are the four trios for transverse flute, the only known set of which is owned by the editor."

This is in three movements and contains many embellishments — some of which are written out. It would be necessary for students to all read from the score, not only because this is the only way it is published, but because it will be so much simpler to follow and rehearse. About a grade five.

Trio No. 2 for flutes or other equal instruments by Costanzo edited by E. A. Wienandt, published by Southern Music Co., score form \$1.75.

Again in three movements but somewhat easier, perhaps grade four.

The End

Mid-West Band Clinic

(Continued from page 47)

Now, "the melody lingers on" till another great Mid-West National Band Clinic in 1961. The busy Executive Secretary, Lee W. Petersen, whose meticulous planning is evidenced by the clock-like precision with which the many details of the entire clinic operate with seemingly lack of effort, has announced that the 1961 Mid-West National Band Clinic will be held at the Hotel Sherman in Chicago on December 13, 14, 15, and 16.

The End

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January, 1961

Audio-Visual Aids

(Continued from page 20)

conducting the *Symphony of the Air*, with the *American Concert Choir*. One *Vanguard 12 inch LP Disc Stereo VSD 2065 \$5.95 or Monaural VRS 1056, \$4.98.*

Although written over thirty years ago, "America" is a most interesting vast musical cyclorama of folk tunes, Foster melodies, suggestions of jazz and a concluding anthem which Bloch hoped would supplant the battered and abused but still enduring "Star Spangled Banner." Leopold Stokowski gives us a performance of top quality and Vanguard's celebrated "musical" sound is particularly evident in the stereo. Highly recommended.

Beethoven: "Concerto for Violin and Orchestra in D Major, Op 61." Yehudi Menuhin, violin with the *Vienna Philharmonic Orchestra* conducted by Constantin Silvestri. One 12 inch *Capitol LP Disc SB 7229, \$5.98 (Stereo). Also Monaural #G7229, 04.98.*

I. Allegro ma non Troppo. II. Larghetto. III. Finale: Rondo.

Written by Beethoven when he was in his great productive period. First performed by Franz Clement, in Vienna, on December 23rd, 1806. One most interesting fact of this famous Concerto is that it was not finished when the rehearsal was called, so the violinist played it at sight.

Although his only violin concerto, it stands as one of the great works in its field. This recording by Menuhin is an excitement of great consequence. His meditative views are shown with great dignity, and a real profound sense, to come only from an artist of his experience and understanding. Most highly recommended as a great artistic work.

"Spanish Music of the Renaissance." *The New York Pro Musica* with Noah Greenberg, Musical Director. One *LP Decca Gold Label DL9409, \$4.98.*

An exciting new album with this fine group of Recorders, Singers and Instru-

mentalists. Contents: "Anonymous Villancico-E la don don" for baritone and ensemble; Martin De Rivaflacha "Anima mea and Vox dilecti" for four voices; Cristobal De Morales "Pastores dicite" for four voices (Christmas Motet); Alonso Mudarra "Triste estava el rey David (David's lament for Absalom)" tenor and lute; Luis Milan: "Pavana" and Alonso Mudarra: "Romanesca" and "Regia qui mesto" for lute and counter-tenor and lute; Cristobal De Morales: "Kyrie and Agnus Dei" (Missa de Beate Virgine)" voices with portative organ, recorder and viols; Mateo Flecha "Teresa hermana (Villancico) four voices; Anonymous Villancico: "Si la noche haze oscura" (Soprano with counter-tenor, recorders, portative organ and minstrel harp; Diego Ortiz: "Recercada Quinta" (Alto recorder and harpsichord); Nicolas Gombert "Dezilte al caballero (villancico) for five voices and Antonio De Cabezon: "Variations on Caballero" (for Harpsichord); Mateo Flecha: "Que faren del pobre Joan (villancico) for four voices; Anonymous Villancico "Ay de mi qu en tierra akena (soprano with counter-tenor, baritone, two viols, bass recorder; Diego Ortiz: "Recercada on "O felici occhi miel" (bass viol and harpsichord; Anonymous Villancico: "Vesame Y abracame) for tenor, baritone and ensemble.

Complete notes and word score in a beautiful album, will be most helpful and interesting for "School Musicians."

"A Children's Concert" and "Tubby The Tuba." *The Calvin College Band and Meistersingers* with Harold P. Geerdes, Director. One 12 inch *LP disc, ZLP 569, Zondervan Victory Recording, Zondervan Publishing House, 1415 Lake Dr. SE, Grand Rapids, Michigan.*

Contents: "Children's March" by Goldman; "Tubby the Tuba" Kleinsinger-Roach (Jim Muller as Narrator — John Worst, Tuba — Rich William, Piccolo); "The Jolly Cobbler" by Osterling; "Freshman on Main Street" by Anderson; "The Whistling Boy" by Davis; "Happy Wanderer" by Moller-Yoder; "The Phantom Regiment" by Anderson; "The Trumpeter's Lullaby" Anderson; "Seventy-Six Trombones" by Willson; "The Cricket and the Bulfrog" Yoder; "Trumpet and Drum" by Lang then "The Little English Girl March" by Delle Cessa.

This recording will find a place in the grade school music program. Skillfully realized, and brilliantly performed. Very satisfactory sound. Recommended.

"Sounds from the Alps"; Inge and Rudi Meixner, with the *Nussdorfer Schrammeln*. One 12 inch *disc Westminster WP 6123, \$3.98 Monaural. (Stereo WST 15057 \$5.98).*

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Films

Great Mr. Handel. One 16mm film. Sound, Color. 110 minutes, 1958. United World Films, 105 East 106 St., New York 29, N. Y. Rental or lease.

Produced by G.H.W. Productions and tells how the famous composer was inspired to write "The Messiah". Music by the London Philharmonic Orchestra and chorus. Recommended for Senior High School, College and Adult groups.

Carl Sandburg. One 16mm film. Sound, black & white, 30 minutes. (Wisdom Series) Rental \$5.50. Encyclopaedia Britannica Films, Inc. 1150 Wilmette Ave., Wilmette, Ill.

Produced by NBC with the American poet, biographer of Lincoln, and twice winner of the Pulitzer Prize, Carl Sandburg. He plays his guitar and sings folk songs, recalls some of his adventures as a newspaper reporter and speaks about his life-long dedication to his writings on the life of Lincoln. Recommended for Junior and Senior High Schools, College and Adult Groups.

**Mills Now Handles
Scottish Publications**

Jack Mills has announced the signing of contractual agreement with the foremost Scottish music publishers, Mozart Allan, to represent their catalog throughout the United States. Mozart Allan has the largest available catalog of music for Bagpipes and authentic Scottish song books. Among the best known artists represented are Jimmy Shand, Bobby Macleod, Ian Powrie and Kenneth McKellar.

McKellar is currently on a cross country series of performances in the United States, following up the successful tour he made in 1958. In October and November his itinerary will take him through San Francisco, Los Angeles, Chicago, Detroit, Philadelphia, and New York besides various Canadian cities.

SIMPLE TERMS

Those economic terms really aren't so hard to understand. A "re-adjustment" is when your neighbor loses his job. A "recession" is when you lose your job. A "depression" is when your wife loses her job.

A tongue twister is a group of words and phrases that gets your tang all tongued up.

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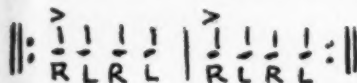
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THE PERCUSSION CLINIC

(Continued from page 22)

returning however, to the speed where the exercises can be controlled accurately.

In closing, Mr. Kent offers the following information on "How To Measure Your Speed Progress." Play the exercise below and count the number of accents played in fifteen seconds.



(Better yet, have someone else count them for you as you play). Multiply the number of accents by sixteen and you will have a very close approximation of how many strokes you can play per minute. Record this amount periodically, in order to keep a record of your progress.

NOTE: this could be done with other rhythmical exercises or with different sticking combinations.

The End

C. G. Conn Ltd. Has Largest September Shipments In History

Stockholders in C. G. Conn Ltd. were told recently in a letter from President Leland Greenleaf that 2 million dollars plus in shipments during September "set an all-time record of sales of band instruments and organs as compared to any other month in the company's history."

"Net profits have been maintained compared to last year and, unless there is a major turn down of economic conditions, we expect a definite increase in profit for our present fiscal year."

Greenleaf attributed the upward trend of Conn sales to "a further growth in the consumer demand and dealer acceptance of Conn electronic organs and band instruments."

GET BURIED

The Drop Dead Insecticide Company of Los Angeles, Calif., has instructed its switchboard operators to cease using that name when answering calls and to use the corporate title instead.

Too many irate callers were slamming down the receiver when the operators cheerily answered, "Drop Dead!"

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(Continued from page 18)

part is "in effect a condensed score, intended to be used for study purposes only, and not for public performance." This published edition is its final version after several revisions. The work is in two movements, each over 400 measures long. The work is full of rhythmic vitality as well as lyric qualities. There are many demands on the soloist but not for virtuoso reasons alone. It will repay the efforts necessary to conquer the dif-

ficulties because it is a sincere work by an excellent composer.

Print is large and clear.

Grade VI

Rawsthorne, Alan; Concerto #2, for violin and orchestra; Pub. Oxford University Press; Price \$4.75.

The full score and parts are available on hire from the publisher for this fine work. The work cast in the usual three movements. The movement may have problems for the orchestra with its 5, 2, 7 changes. The last movement, 16 4 16

a theme and variations, is most interesting with a section in 6 5 meter. The 8 8

harmonic idiom is not unduly dissonant. The work does not make too many technical demands on the player. Print is large and clear.

Grade V

Sonatas

Purcell, Henry; Sonata in G minor; arr. Arnold Goldsbrough; Pub. Oxford University Press; Price \$1.60.

A scholarly edition of a typical work of the period. In the preface, the arranger has given clues to the performer with two versions of the solo part, this is as it should be. The performer must choose his own version of the composers work. Since we know alterations of rhythm and ornamentation was the accepted convention, of the time, it may lend some spontaneity to the performance. The usual four movements, slow, fast, slow, fast, are delightful to play as well as to hear.

The sonata is playable in the first position.

Grade II-III

Rawsthorne, Alan; Sonata; Pub. Oxford University Press; Price \$3.50.

This sonata, cast in a large form, is rather dissonant yet has its lyrical passages. The craftsmanship and inspiration are there, perhaps not too apparent at first playing or listening. The first movement, with its eight measure adagio introduction, lies under the hand and utilizes all of the registers of the instruments, much of it in the first three positions.

The second movement, (allegretto), has a surprisingly simple and haunting first theme, played consordino. The toccata and the epilogue make for a fine and worthwhile work to perform.

Grade V

The End

Terse Verse

This bit of truth do not forget:
No one has ever drowned in sweat.

Accordion Briefs

(Continued from page 48)

Massucci from outstanding organizations such as the Disabled Veterans' Association, Kiwanis Clubs, Rotary Clubs, American Legion and many organizations for the handicapped. He has had bestowed on him the title of "The Father of Handicapped Veterans for Life of the United States."

In May of 1960 he was to have appeared on Ralph Edwards TV show "This is Your Life" and his inventions would have been demonstrated by handicapped persons who were very grateful for Mr. Massucci's inventions, but unfortunately Mr. Massucci suffered a heart attack a few weeks before the program was to occur and the doctor forbade the trip to California. It is wonderful to find a person so dedicated to such a fine cause and we shall expect to hear much more concerning his fine work.

Recent elections in the ATG resulted in the office of President being filled by Mort Herold, of Chicago. John Barsuglia of Sacramento, California, was elected first vice president and Louis Ronchetto, Oklahoma City, Oklahoma, second vice-president.

The ATG is in its twentieth year and plans a twentieth anniversary affair for July, 1961.

The End



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Band Music Laboratory

(Continued from page 27)

ment which features drums and trombones. The keys are F and B \flat . The trombone reaches to high B \flat and there are ad lib solo spots for drums. Class C-B.

Jump For Jason, Art Dedrick, Kendor, 1.75, 1959.

Here is one of those *Promette* small

combo numbers (6-9 players). Ad lib solos, easy keys, and clear printing may be found here. Rhythm, alto, trumpet, tenor, trombone plus substitutions and optional instruments make up the scoring. Class C.

Theme In Pastels, Lloyd Conley, Kendor, 3.50, 1959.

Here is another On Stage number for the large band. There are easy ranges used for this slow type number. Class C.

Pop Gunn Theme, Rusty Dedrick, Kendor, 3.50, 1959.

This big band number features a rhythm now familiar to TV fans. The tempo is fast and the parts very clear. Class C. The End

Robert Zildjian Visits Rose, Morris & Co., Ltd.



Robert Zildjian (second from left) of A. Zildjian Export Co., the exporting affiliate of the Avedis Zildjian Company, is shown at the offices of Rose, Morris & Co., Ltd., of London, England on his recent trip abroad.

Rose, Morris & Co., is one of the principal distributors of Avedis Zildjian cymbals in Europe. They also manufacture Autocrat Drums, which are sold throughout the United Kingdom, continental Europe, the United States and Canada.

From left to right are Mr. Maurice Woolf, Mr. Zildjian, Mr. Gordon Simpson of Gordon Simpson Ltd., Edinburgh dealer, Mr. William A. Woolf and Mr. Roy B. Morris. The two Woolf brothers, who are identical twins, and Mr. Morris are directors of Rose, Morris.

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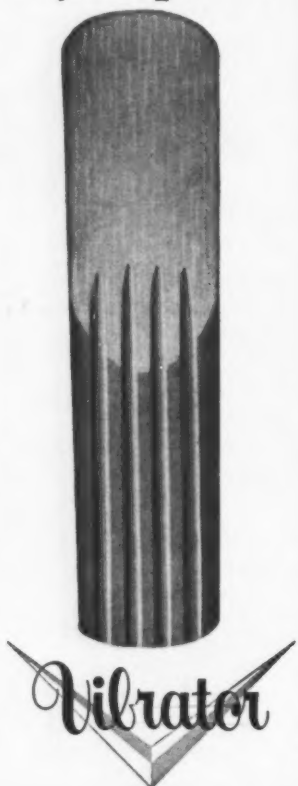
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MONEY TALKS

Would that I were rich, then my faults would be called eccentricities.

An old timer is one who can remember when the government was criticized for giving away free seeds.

Double Reed Classroom

(Continued from page 30)

are always the final criterion for a high rating.

Certain compositions of intrinsic value of the so-called classics require a traditional interpretation of broad musical knowledge for such a performance. That is where the well qualified band director or experienced private music teacher is indispensable.

In the December issue of the Double Reed Classroom in the *SCHOOL MUSICIAN*, we discussed the reed and types of trim for the players who have played for some time.

Just in case Santa Claus came by with a Double Reed instrument for a new student of a Double Reed instrument, let us conduct a Double Reed Clinic for the beginning student.

DOUBLE REED CLINIC

For The Beginning Student

All students of music must of necessity become aware that music is purely sound and the quality of sound or tone, as we normally refer to it, must be controlled.

Most of these people very quickly become familiar with the non "embouchure." Mr. Webster defines embouchure in the following manner. a) The mouthpiece of a musical instrument. b) The shaping of the lips, tongue, etc., in producing a musical tone, especially on a wind instrument.

From this we draw the following conclusion "tone production on any type of wind instrument is not feasible or at least not practical without the employment of the embouchure in some manner." In this, we must also conclude that "tone production and embouchure are inseparable and must have some correlation."

There are many varied theories and opinions as to the use of the embouchure for tone production, all of which involves not only the embouchure but the reed which we must use to produce the tone upon our double reed instruments. It seems to me that, at this

stage, is where our misunderstandings begin.

In order to clarify the term "Correlation" let us divide our elements into two divisions, thusly: Correlation division — 1) Embouchure and Tone Production: 2) The Reed and its various adjustments.

Study and general conversation with many of the top players of the country over a period of years, analysing the ultimate results of their varied theories, one will very definitely find a trend of thought that is always present. All wind playing instruments are just that "Wind Playing Instruments" and with the three following statements these many players all agree to be basic and sound in principle. 1) The reed must vibrate freely: 2) The wind or air must go through the instrument freely: These two items apply to the type of tone produced. 3) The proper speed of air must be present for each tone sounded for the placement of that tone. In other words, speed of air controls pitch.

Division 2: The reed and its various adjustments. In order to know something about the various adjustments necessary to any reed we must first understand the function of the reed and its purpose.

The purpose and function of the reed, of course, is to sound the tone into the instrument. In order to accomplish this we must go right back to division 1), embouchure and tone production "The Reed Must Vibrate Freely."

Should the reed not function properly we must know why. First we must understand — if the reed does not vibrate freely it surely will not function properly. How do we correct this situation?

Here the correction or procedure can stem from many things. Such as — The cane from which our reed is made: The type of trim of the reed: The thickness or tension to which the reed is trimmed: The bore of the reed being out of proportion to the instrument upon which it is being played: The reed out of tune within itself: The grip or tension of the lips placed upon the reed by the Player.

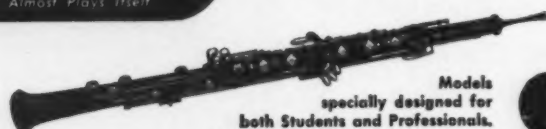
These are all adjustments that can be readily made when the proper analysis have been made or decided. Most every reed can be made to play somewhere near satisfactorily to any player, providing the player is not too impatient in drawing conclusions. Many good reeds have been ruined or discarded because of impatient decisions and haste in deciding they were bad reeds. Again let me repeat — Most every reed can be made to play somewhere near satisfactorily to any player.

Young students should experience the feel of free vibrating reeds from the very beginning of study. This experience will,

(Turn to page 65)

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in time, help greatly in their decisions in working over reeds that play poorly. The player should master the reed — never let the reed master the player. So long for now. See you next month.

The End

The Band Stand

(Continued from page 31)

ificafate is requested to write National Secretary-Treasurer Charles Minelli, Ohio University, Athens, Ohio at once.

New College Bandmasters And Changes In Location

Band Stand page herewith salutes those who have entered the college band directing profession this school year, as well as those who have changed location for the 1960-61 school year. The following list has been compiled from various sources including the Division representatives of the Committee on Public Relations of the College Band Directors National Association. We know that our list is incomplete and suggest that anyone who reads this page whose name should be listed here, send full information on your former position and status as well as your new position, with city and state to: Arthur L. Williams, Editor, Band Stand Page, Oberlin Conservatory of Music, Oberlin, Ohio.

1. **BENCRISCUTTO**, Frank P. A. is currently Bandmaster and Instructor in the Music Department, University of Minnesota, Minneapolis, Minn., replacing Gale Sperry now in Tampa, Florida. Frank recently received the Doctor of Musical Arts degree from the Eastman School of Music.

2. **BIRD**, Gordon is now Associate Professor in charge of Band Activities at Northern Illinois University, DeKalb, Illinois, replacing Merton Utgaard who resigned to devote full time to the Peace Garden Music Camp. Dr. Bird has for the past several years been connected with the Monroe Company, Colfax, Iowa, and before that was at Drake University, Des Moines, Iowa as bandmaster.

3. **BUTLER**, John, is serving as Director of Bands, Clemson College, Clemson, South Carolina, during the 1960-61 leave of absence of Robert Lovett.

4. **CECIL**, Herbert, is the new band director at Southern Oregon College, Ashland, Oregon.

5. **COLBERT**, Charles, is now at Morris Harvey College, Charleston, West Virginia having left Western Reserve University, Cleveland, Ohio where he was Director of Bands last year.

6. **COLWELL**, Richard, has now returned to Eastern Montana College, Billings, Montana as Band Director after

spending a one year leave of absence at the University of Illinois, Urbana, Ill.

7. **DAVIS**, Samuel, is filling the position as Band Director at Whitworth College, Spokane, Washington while James Carlsen is now on leave of absence.

9. **HEDLUND**, H. Jean, is now Associate Professor in the Music Department of Northern Michigan College, Marquette, Michigan where he teaches double reeds and theory, having left his Director of Bands position at Kansas State College, Manhattan, Kansas where he had been a music instructor for a number of years.

10. **JULIAM**, W. J., on January 1, 1961 became Director of Bands, University of Tennessee, Knoxville, Tenn. Dr. Juliam was formerly at Tennessee Technical Institute, Cookeville, Tenn.

11. **LEWIS**, Gene, is the new Director of Marching Band at New Mexico State University of Agriculture, Engineering and Science, located at University Park, N. M. He also teaches brasses.

12. **MAXON**, William, is the new Band Director at Eastern Washington College of Education, Cheney, Washington.

13. **MORRIS**, Victor, is the new Band Director at Mount Union College, Alliance, Ohio, replacing Paul Whear who is now at Doane College, Crete, Nebraska.

14. **PRITCHARD**, James, is the new Band Director at University of South Carolina, Columbia, S. C. this year.

15. **QUAYLE**, Robert G., is now teaching bassoon and Marching Band techniques at State University, College of Education, Fredonia, New York. He was formerly Director of Instrumental Music, New Baltimore, Michigan, and a teaching assistant at the University of Michigan.

16. **SHETLER**, Donald J., is the new Band Director at Western Reserve University, Cleveland, Ohio replacing Charles Colbert who is now in West Virginia. Dr. Shetler was formerly at Eastern Tennessee State University, Johnson City, Tenn.

17. **SMALL**, Terance S., is Graduate Assistant Band Director at Western Reserve University, Cleveland, Ohio assisting Donald Shetler. He has just completed six years with the University of Michigan Bands and is a saxophone player.

18. **SPERRY**, Gale, is now Band Director, University of Southern Florida, Tampa, Florida, having resigned as Director of Bands at the University of Minnesota, his position since 1953.

19. **TRYTHALL**, Gilbert, is now Band Director, Knox College, Galesburg, Illinois. He was formerly assistant with the Big Red Marching Band, Cornell U., Ithaca, N. Y.

20. **UTGAARD**, Merton, formerly director of bands, Northern Illinois U., DeKalb, Ill., is now devoting full time to the Peace Garden Music Camp at International Peace Garden, North Dakota.

21. **WHEAR**, Paul W. is now Head of the Music Department and Director of Bands, Doane College, Crete, Nebraska. He was formerly at Mount Union College, Alliance, Ohio.

22. **FOELLER**, George, is the new assistant Band Director at Illinois State Normal University, Normal, Illinois where he works with Arden Vance, Director of Bands.

23. **ROACH**, George, is now Assistant Director of Bands at Indiana University, Bloomington, Indiana.

24. **HOUSTON**, James, is now Assistant Director of Bands at Ball State Teachers College, Muncie, Indiana.

Our February Band Stand page will contain a report on the 11th National CBDNA Conference held last December 15-17, 1960 in Chicago, Illinois together with a salute to the new National Officers who will guide our progress during the biennial 1960-62.

The End

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